

CLASS \_\_\_\_\_  
CALL No. **751.730934** **Y02-1**  
**cop. I, Pt. 4**

D.G.A. 29

Sept 4  
1891

155 m. 11

1652

14-

Book 11

La kigwa



# AJANTA

THE COLOUR & MONOCHROME REPRODUCTIONS  
OF THE AJANTA FRESCOES BASED ON  
PHOTOGRAPHY

WITH AN EXPLANATORY TEXT

By G. YAZDANI, M.A., LITT.D., O.B.E.

EX-DIRECTOR OF ARCHAEOLOGY, HYDERABAD STATE

AND AN APPENDIX ON THE INSCRIPTIONS BY

N. P. CHAKRAVARTI, M.A., PH.D.

ADVISOR ON ARCHAEOLOGY TO THE GOVERNMENT OF INDIA

AND

B. CH. CHHABRA, M.A., M.O.L., PH.D.

GOVERNMENT EPIGRAPHIST FOR INDIA

## PART IV

COMPRISING 17 COLOUR AND 65 MONOCHROME PLATES  
OF CAVES XVII—XXVII



सत्यमेव जयते

2827

751.730934

Yaz

PUBLISHED UNDER THE AUTHORITY  
OF THE HYDERABAD GOVERNMENT  
BY GEOFFREY CUMBERLEGE  
OXFORD UNIVERSITY PRESS

LONDON NEW YORK BOMBAY

1955







OXFORD  
UNIVERSITY  
PRESS  
LONDON  
GEOFFREY CUMBERLEGE

NATIONAL ARCHAEOLOGICAL  
LIBRARY, NEW DELHI.  
Acc. No. 2827  
Date. 13. 5. 55  
Call No. 751. 730 934 / yag

PRINTED IN GREAT BRITAIN  
COLOUR PLATES BY MESSRS. HENRY STONE & SON, BANBURY  
TEXT AND COLLOTYPES BY CHARLES BATEY AT THE  
UNIVERSITY PRESS, OXFORD



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
I	KEY TO THE POSITIONS OF FRESCOES	Cave XVII	—	—
II	<i>a.</i> INTERIOR, VIEW FROM THE SOUTH-EAST <i>b.</i> A COLUMN OF THE HALL <i>c.</i> ANOTHER COLUMN WITH THE FIGURE OF A <i>CHAURĪ</i> - BEARER PAINTED THEREON	Do. Do. Do.	Monochrome	<i>Griffiths</i> , 145 (vi); <i>Herringham</i> , IX (11)
III	<i>a.</i> THE DOOR OF THE SHRINE <i>b.</i> THE FIGURE OF THE BUD- DHA WITH ATTENDANTS; IN- SIDE THE SHRINE	Do. Do.		
IV	<i>a.</i> THE BODHISATTVA AVA- LOKITEŚVARA WITH THE BUDDHIST LITANY <i>b.</i> A <i>YAKSHA</i> WITH A FEMALE ATTENDANT <i>c.</i> THE ROYAL HUNT SCENE, AND THE WHEEL OF SAM- SĀRA (?)	Outer wall of the veranda, near the left pilaster Left wall of the veranda Do.	Do.	<i>Griffiths</i> , 57
V	THE WHEEL OF SAMŚĀRA (?)	Do.	Do.	<i>Ibid.</i> , 56
VI	<i>a.</i> THE SAME, CONTINUA- TION <i>b.</i> THE SAME, FURTHER CON- TINUATION TOWARDS THE RIGHT	Do. Do.	Do.	<i>Ibid.</i>
VII	<i>a.</i> THE HAND OF A GIANT FIG- URE HOLDING THE WHEEL; THE WHEEL OF SAMŚĀRA (?) <i>b.</i> THE MOTHER AND CHILD BEFORE THE BUDDHA <i>c.</i> A YOUNG HERMIT (BODHI- SATTVA ?) WITH A LADY ON THE RIGHT, FIGURE OF THE BUDDHA IN THE OVAL	Left wall, veranda Side wall of the second window on the right Opposite the above subject	Do.	<i>Ibid.</i>
VIII	<i>a.</i> THE BUDDHA PREACHING TO THE CONGREGATION <i>b.</i> THE SAME, CONTINUATION TOWARDS THE RIGHT	Right wall, veranda Do.	Do.	



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
IX	<i>a.</i> SOME PANELS WITH FLORAL DESIGNS	Ceiling of the veranda	Monochrome	
	<i>b.</i> FLORAL DESIGNS AND OTHER MOTIFS	Above a pillar, in front of the doorway		
X	THE SHAD-DANTA JĀTAKA, OR THE STORY OF THE SIX-TUSKED ELEPHANT	Front corridor, left of the doorway	Do.	<i>Griffiths</i> , 63; <i>Herringham</i> , XXVII (29)
XI	<i>a.</i> THE SAME, THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS	Do.	Do.	Ibid., XXVII (29)
	<i>b.</i> THE MAHĀKAPI JĀTAKA, THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS	Right of the above subject		
XII	<i>a-b.</i> THE SHAD-DANTA JĀTAKA, FOREST SCENES	Front corridor, left of the doorway	Outline in red (Litho)	
	<i>c-e.</i> THE MAHĀKAPI JĀTAKA, SOME EPISODES OF THE STORY	Do.		
XIII	<i>a.</i> THE SACRED MONKEY HELD IN A BLANKET; THE MAHĀKAPI JĀTAKA	Do.	Monochrome	
	<i>b.</i> THE ARRIVAL OF THE RĀJĀ AT THE BANK OF THE STREAM; THE SAME JĀTAKA	Do.		
XIV	<i>a.</i> A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE BENEVOLENT ELEPHANT; THE HASTI JĀTAKA	Right of the above subject, near the end of the wall	Do.	
	<i>b.</i> A RĀJĀ WITH ATTENDANTS; THE SAME JĀTAKA (?)	Do.		
XV	A COURT SCENE, THE BESTOWAL OF THE ROYAL SWORD (?)	Front corridor, left wall, left of the cell-door	Colour	<i>Griffiths</i> , 64; <i>Herringham</i> , VII (9) Colour and XXVI (28) Mono.
XVI	<i>a.</i> A COURT SCENE; THE JĀTAKA NOT IDENTIFIED	Front corridor, left wall, above the cell-door	Monochrome	
	<i>b.</i> ANOTHER EPISODE OF THE SAME STORY	Do.		
XVII	<i>a.</i> THE HAMSA JĀTAKA, OR THE STORY OF THE GOLDEN GOOSE	Front corridor, left wall, right of the cell-door	Colour	<i>Griffiths</i> , 64; <i>Herringham</i> , XXV (27) and XLI (54)
	<i>b.</i> THE SAME JĀTAKA, THE FOWLER HAS CAUGHT THE BIRD WITH ITS MATE	Do.		



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XVIII	<i>a.</i> APSARASAS(?) WITH MUSICAL INSTRUMENTS	On the pilaster between the front and left corridors	Monochrome	
	<i>b.</i> THE BUDDHA IN THE TEACHING ATTITUDE	Do.		
XIX	<i>a.</i> THE VIŚVANTARA JĀTAKA; A PALACE SCENE	On the wall of the left corridor, left of the first cell-door	Do.	<i>Herringham</i> , I (1)
	<i>b.</i> THE SAME, CONTINUATION	Do.		
	<i>c.</i> ANOTHER SCENE REPRESENTING THREE MAIDS	Do.		
XX	<i>a.</i> A PRINCESS, THE SAME JĀTAKA	On the wall of the left corridor	Colour	<i>Griffiths</i> , 65; <i>Herringham</i> , I (1) and XXIII (25)
	<i>b.</i> JŪJAKA RECEIVING THE RANSOM MONEY, THE SAME JĀTAKA	Do.		
XXI	<i>a.</i> A PALACE SCENE, THE SAME JĀTAKA	Do.	Red outline (Litho)	Ibid., XXXV (39) and XXXVIII (46)
	<i>b.</i> ANOTHER SCENE	Do.		
	<i>c.</i> ANOTHER SCENE	Do.		
	<i>d.</i> ANOTHER SCENE	Do.		
XXII	<i>a.</i> A PALACE SCENE, THE SAME JĀTAKA	Above the first cell-door, left corridor	Monochrome	
	<i>b.</i> A COURT SCENE OF THE SAME STORY	Do.		
XXIII	VIŚVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT	Between the second and third cell-doors, left corridor	Colour	Ibid., XXIV (26) and XXXVII (42)
XXIV	THE BRAHMAN PRAYING FOR A GIFT FROM VIŚVANTARA AND MĀDRĪ	Between the second and third cell-doors	Monochrome	Ibid., XXXIX (48)
XXV	THE SAME SUBJECT WITH OTHER SCENES	Do.	Colour	Ibid., XXIII (25)
XXVI	THE LAST EPISODE, THE PAYMENT OF RANSOM AND THE RESTORATION OF THE CHILDREN	Between the third and fourth cell-doors	Do.	Ibid., XXXVIII (46)?
XXVII	<i>a.</i> A YAKSHA AND YAKSHINĪ	On the pilaster between the left and back corridors	Monochrome	
	<i>b.</i> APSARASAS	Top of the same pilaster		
	<i>c.</i> A BATTLE SCENE, THE JĀTAKA NOT IDENTIFIED	Left wall, back corridor		



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXVIII	THE SAME SUBJECT, CONTINUATION TOWARDS THE RIGHT	Left wall, back corridor	Monochrome	
XXIX	<i>a.</i> THE STORY OF THE BENEVOLENT MONKEY, THE MAHĀKAPI JĀTAKA II. <i>b.</i> A PRINCE RIDING ON A HORSE, THE SUTASOMA JĀTAKA (?)	Left wall, back corridor, left of the cell-door Right of the cell-door	Do.	
XXX	THE MARCH OF AN ARMY, THE SUTASOMA JĀTAKA (?)	Back wall, left of the first cell-door, back corridor	Do.	<i>Griffiths</i> , 66
XXXI	<i>a.</i> A RIVERINE SCENE, THE SUTASOMA JĀTAKA (?) <i>b.</i> THE MARCH OF AN ARMY, DETAIL OF PL. XXX, LOWER PART	Back wall, left of the cell-door Do.	Do.	<i>Ibid.</i>
XXXII	<i>a.</i> THE ARRIVAL OF A PRINCE AT AN HERMITAGE, THE SUTASOMA JĀTAKA <i>b.</i> THE SAME, CONTINUATION	Back wall, above the first cell-door Do.	Do.	
XXXIII	<i>a.</i> THE LIONESS LICKING THE FEET OF THE RĀJĀ, THE SUTASOMA JĀTAKA <i>b.</i> A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDĀSA, AND TWO OTHER EPISODES OF THE STORY	Between the first and second cell-doors Right of the above scene	Do.	<i>Fergusson &amp; Burgess</i> (Cave Temples of India), Fig. 60—copied from <i>Mrs. Spier's</i> Life in Ancient India
XXXIV	A PALACE SCENE, AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL OF PL. XXXIII <i>b.</i> ; THE SUTASOMA JĀTAKA	Do.	Do.	
XXXV	<i>a.</i> THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR; THE SUTASOMA JĀTAKA <i>b.</i> THE LIONESS IN FRONT OF THE RĀJĀ; THE SAME JĀTAKA	Between the first and second cell-doors, upper part of the wall, back corridor Right of XXXV <i>a.</i>	Do.	
XXXVI	<i>a.</i> THE ROYAL KITCHEN, PANTRY, AND THE DINING ROOM, THE SUTASOMA JĀTAKA <i>b.</i> THE <i>ABHISHEKA</i> SCENE, THE SAME JĀTAKA	Above the second cell-door, back corridor Below XXXVI <i>a.</i>	Do.	



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XXXVII	<i>a.</i> THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN; THE SUTASOMA JĀTAKA <i>b.</i> THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHO HAS ATTACKED HIM	Left of the ante-chamber, back corridor  Do.	Monochrome	
XXXVIII	THE BUDDHA PREACHING IN THE TUSHITA HEAVEN, AND TWO OTHER SCENES	Left wall of the ante-chamber	Do.	<i>Griffiths</i> , 54, <i>Herringham</i> , XX (24)
XXXIX	THE SAME	Do.	Colour	Idem
XL	<i>a.</i> A GROUP OF LADIES, THE BUDDHA PREACHING IN THE TUSHITA HEAVEN <i>b.</i> THE MOTHER AND CHILD BEFORE THE BUDDHA	Do.  Back wall, left of the shrine-door	Monochrome	<i>Herringham</i> , VI (7); <i>Sister Niveditta</i> (Footfalls of Indian History), Plate facing p. 132; <i>Mukul Dey</i> (My Pilgrimage to Ajanta) Frontispiece
XLI	THE SAME	Do.	Colour	Ibid.
XLII	THE BUDDHA IN DIFFERENT ATTITUDES ( <i>MUDRĀS</i> )	Right wall of the ante-chamber	Monochrome	
XLIII	<i>a.</i> AN ELEPHANT-RIDER <i>b.</i> THE GROUP OF MONKS	Do. Do.	Colour	
XLIV	<i>a.</i> A PALACE SCENE, <i>NOT IDENTIFIED</i> <i>b.</i> CONTINUATION OF THE SAME	Back wall, back corridor, right of the ante-chamber Do.		Monochrome
XLV	<i>a.</i> A PALACE SCENE, <i>NOT IDENTIFIED</i> <i>b.</i> A RĀJĀ GOING OUT WITH HIS RETINUE FOR A HUNT, THE ŚARABHA JĀTAKA	Back wall, back corridor, right of the ante-chamber Right of XLV <i>a</i>	Do.	
XLVI	THE BENEVOLENT STAG SAVES THE LIFE OF THE RĀJĀ, THE SAME JĀTAKA	Right of XLV <i>b</i>		Do.
XLVII	THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MĀTRĪPOSHAKA JĀTAKA	Between the first and second cell-doors, right of the ante-chamber	Colour	<i>Griffiths</i> , Fig. 20; <i>Herringham</i> , XX (22) and XXI (23)
XLVIII	<i>a.</i> A PALACE SCENE, THE SAME JĀTAKA <i>b.</i> FEEDING THE DUTIFUL ELEPHANT, THE SAME JĀTAKA	Do. Do.	Monochrome	Ibid., XX (22) and XXI (23)



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
XLIX	a. THE MATSYA JĀTAKA, OR THE STORY OF THE FISH WHICH SAVED THE PEOPLE FROM A DROUGHT b. THE ŚYĀMA JĀTAKA, OR THE STORY OF A YOUNG HERMIT (BODHISATTVA) WHO HAD BLIND PARENTS	Upper part of the back wall, near its end, right of the second cell-door Do.	Monochrome	<i>Herringham</i> , VI (8)
L	a. THE MATSYA JĀTAKA b. THE HERD OF DEER, THE MRĪGA JĀTAKA c. ANOTHER SCENE, THE SAME JĀTAKA d. A COURT SCENE, THE SIMHALA AVADĀNA	Back corridor Front corridor Do. Right corridor	Red outline (Litho)	
LI	a. THE MAHISHA JĀTAKA, OR THE STORY OF THE BENEVOLENT BUFFALO AND THE MISCHIEVOUS MONKEY b. THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER, THE SIMHALA AVADĀNA c. A YAKSHA, OR A ROYAL GUARD	Back corridor, right wall On pilaster, between the right and back corridors On the same pilaster	Monochrome	<i>Griffiths</i> , 88; <i>Herringham</i> , XLI (55)
LII	a. THE ROYAL BEDROOM INFESTED BY OGRESSES b. VULTURES HOVERING OVER THE ROYAL BEDROOM, THE SIMHALA AVADĀNA	Right corridor, left end, upper part of the wall Do.	Do.	<i>Griffiths</i> , 67
LIII	THE ROYAL BEDROOM, THE SAME STORY	Do.	Colour	Idem
LIV	a. A COURT SCENE b. ANOTHER SCENE; THE CONTINUATION OF THE SAME STORY	Right corridor, above the first and second cell-doors	Monochrome	Idem, 68 and 78
LV	THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Right corridor, between the second and third cell-doors	Colour	Idem, 69-73
LVI	a. THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA; THE SAME STORY b. A COURT SCENE, THE ARRIVAL OF THE OGRESS WITH THE CHILD	Upper part of the wall, over the second and third cell-doors Do.	Monochrome	Idem, 69, 76, and 77



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LVII	THE MARCH OF THE ARMY, THE SIMHALA AVADĀNA	Between the second and third cell-doors, right corridor	Colour	<i>Griffiths</i> , 70-3
LVIII	<i>a.</i> THE ROYAL GUARDS SALUTING THE MIRACULOUS HORSE, AND THE <i>ABHISHEKA</i> SCENE <i>b.</i> THE MARCH OF THE ROYAL ARMY; THE SIMHALA AVADĀNA	Below LVI <i>a</i>  Between the second and third cell-doors, right corridor	Monochrome	<i>Ibid.</i> , 71, 75, and 78, also Text-fig. 10 (p. 9); <i>Herringham</i> , XVII (19) and XXXVII (43)
LIX	<i>a.</i> THE ARMY CROSSING THE SEA IN BOATS <i>b.</i> THE BATTLE OF SIMHALA'S ARMY WITH OGRESSÉS	Do. Do.	Do.	<i>Griffiths</i> , 71-74, also Text-fig. 17 (p. 11); <i>Herringham</i> , XVII (19) and XXXVII (43); <i>Fergusson</i> & <i>Burgess</i> , Fig. 61 (Cave Temples of India)
LX	<i>a.</i> SIMHALA'S ARMY, THE BATTLE-SCENE <i>b.</i> THE ARMY OF OGRESSÉS; CONTINUATION OF THE BATTLE-SCENE	Right corridor, between the second and third cell-doors Do.	Do.	<i>Griffiths</i> , 70-74, also Text-fig. 17 (p. 11); <i>Herringham</i> , XVII (19) and XXXVII (43)
LXI	THE ISLAND OF OGRESSÉS; THE SIMHALA AVADĀNA	Right corridor, above the door of the fourth cell	Colour	
LXII	SIMHALA AND HIS COMPANIONS ENJOYING THEMSELVES ON THE ISLAND OF OGRESSÉS	Do.	Do.	
LXIII	<i>a.</i> THE SHIP-WRECK, THE SIMHALA AVADĀNA <i>b.</i> THE ESCAPE OF SIMHALA, ANOTHER EPISODE	Between the third and fourth cell-doors Do.	Monochrome	
LXIV	<i>a.</i> THE ISLAND OF OGRESSÉS; THE SIMHALA AVADĀNA <i>b.</i> A TOILET SCENE	Near the fourth cell-door, upper part of the wall On the pilaster between the front and right corridors	Colour	<i>Griffiths</i> , 55; <i>Herringham</i> , V (6)
LXV	<i>a.</i> THE ARRIVAL OF SIMHALA, THE RĀNĪ MOURNING IN FRONT OF THE EMPTY THRONE <i>b.</i> A YOUNG LADY (OGRESS?) <i>c.</i> A RĀJĀ WITH TWO ATTENDANTS; THE ŚIBI JĀ-TAKA (?)	Right corridor, between the first and second cell-doors  Near the fourth cell-door Below the toilet scene, on the pilaster between the front and right corridors	Monochrome	<i>Ibid.</i> , XXXVII (44)



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LXVI	a. INDRA AND ANOTHER GOD ON LOTUS-THRONES b. A PALACE SCENE, THE ŚIBI JĀTAKA c. THE AGONY OF THE RĀJĀ AFTER PULLING OUT HIS EYES WHICH WERE GIVEN TO THE BRAHMAN AS A GIFT d. THE MARCH OF AN ARMY AND A MONASTERY SCENE	Front corridor, right wall Do. Do. Do.	Monochrome	<i>Griffiths</i> , 80 and 82; <i>Herringham</i> , IV (5), XVI (18), and XXXIX (47)
LXVII	a. THE MARCH OF AN ARMY, THE JĀTAKA NOT IDENTIFIED b. A MONASTERY SCENE, THE JĀTAKA NOT IDENTIFIED	Right wall, upper part, left of the cell-door Right of the cell-door		
LXVIII	a. A COURT SCENE, THE MRĪGA JĀTAKA (?) b. THE RĀJĀ RETURNING WITH THE MRĪGA (DEER), THE SAME STORY c. THE HUNTER WHO ATTEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS MIRACULOUSLY CUT OFF	Front corridor, near the end of wall, towards the right Do. Do.		
LXIX	a. THE STORY OF A BENEVOLENT BEAR, THE JĀTAKA NOT IDENTIFIED b. THE BENEVOLENT BEAR SAVES THE LIFE OF A STAG FROM THE HUNTER WHOM THE BEAR HUGS BETWEEN HIS FORE-LEGS, THE SAME STORY c. A FOREST SCENE, THE JĀTAKA NOT IDENTIFIED	Front corridor, between the two windows, right of the door Do. Do.		
LXX	a. THE MRĪGA JĀTAKA: THE KITCHEN AND OTHER EPISODES b. ANOTHER EPISODE OF THE SAME STORY	Between the door and the first window towards the right Do.	Do.	<i>Ibid.</i> , 84-68
LXXI	a. A DECORATIVE PANEL b. TWO DWARFS WITH MUSICAL INSTRUMENTS (?) c. LION AS A DECORATIVE MOTIF d. THREE PEA-FOWLS, A DECORATIVE DESIGN	The ceiling of the hall On a pillar of the ante-chamber The ceiling of the left corridor The ceiling of the front corridor	Do.	<i>Ibid.</i> , 143 (Vol. II)



# LIST OF PLATES

SERIAL NO.	SUBJECT	PLACE	COLOUR OR MONOCHROME	REFERENCE TO COPIES PUBLISHED
LXXII	<i>a-c.</i> THE DECORATIVE BAND REPRESENTING ANIMAL-MOTIFS	The ceiling of the hall	Red outline (Litho)	
LXXIII	<i>a-d.</i> CONTINUATION OF THE ABOVE	Do.	Do.	
LXXIV	<i>a.</i> DECORATIVE DESIGNS REPRESENTING ANIMAL-FIGURES <i>b.</i> DECORATIVE DESIGNS	Do. The ceiling of the front corridor, Cave XXI	Colour	
LXXV	<i>a.</i> THE FAÇADE <i>b.</i> THE INTERIOR	Cave XIX Do.	Monochrome	<i>Burgess, XXX</i> (Buddhist Cave Temples)
LXXVI	<i>a.</i> THE BUDDHA WITH <i>NĀGAS</i> AND <i>GAṆAS</i> WHO ARE BRINGING OFFERINGS TO HIM, <i>SCULPTURE</i> <i>b.</i> A <i>NĀGA RĀJĀ</i> WITH HIS CONSORT, <i>SCULPTURE</i>	The façade, right of the doorway In a niche, left wall, exterior of the cave	Do.	<i>Fergusson &amp; Burgess, XXXIX</i> (Cave Temples of India); <i>Coomaraswamy, 72</i> ( <i>Viśvakarmā</i> Examples)
LXXVII	<i>a.</i> THE DOOR <i>b.</i> THE BUDDHA PREACHING TO THE CONGREGATION	Cave XXI Above the third cell-door, left corridor, the same cave	Do.	
LXXVIII	<i>a.</i> THE DOOR WITH <i>NĀGA DVĀRAPĀLAS</i> <i>b.</i> THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHĀRA DESIGN	Cave XXIII Cave XXIV	Do.	<i>Burgess, XXXV</i> (Buddhist Cave Temples)
LXXIX	<i>a.</i> THE FRONT OF THE <i>CHĀITYA</i> WITH THE PLINTH AND STEPS EXPOSED TO VIEW; <i>AFTER EXCAVATION</i> <i>b.</i> THE HALL OF THE SAME	Cave XXVI Do.	Do.	<i>Ibid., III</i>
LXXX	THE DEATH-SCENE OF THE BUDDHA, <i>SCULPTURE</i>	Left aisle, Cave XXVI	Do.	<i>Fergusson &amp; Burgess, L</i> (Cave Temples of India)
LXXXI	<i>a.</i> THE TEMPTATION OF THE BUDDHA, <i>SCULPTURE</i> <i>b.</i> THE <i>SCULPTURE</i> REPRESENTING A <i>YAKSHINĪ</i> WITH A BIRD PERCHED ON HER HAND, AND A <i>NĀGA RĀJĀ</i> AS <i>DVĀRAPĀLA</i> ; <i>AFTER EXCAVATION</i>	Left aisle, Cave XXVI Cave XXVII	Do.	<i>Ibid., LI</i>
LXXXII	THE FIGURES OF <i>NĀGAS</i> , <i>YAKSHINĪS</i> AND <i>GAṆAS</i> CARVED ON THE DOOR-FRAME; <i>AFTER EXCAVATION</i>	Cave XXVII (?)	Do.	







# A J A N T A



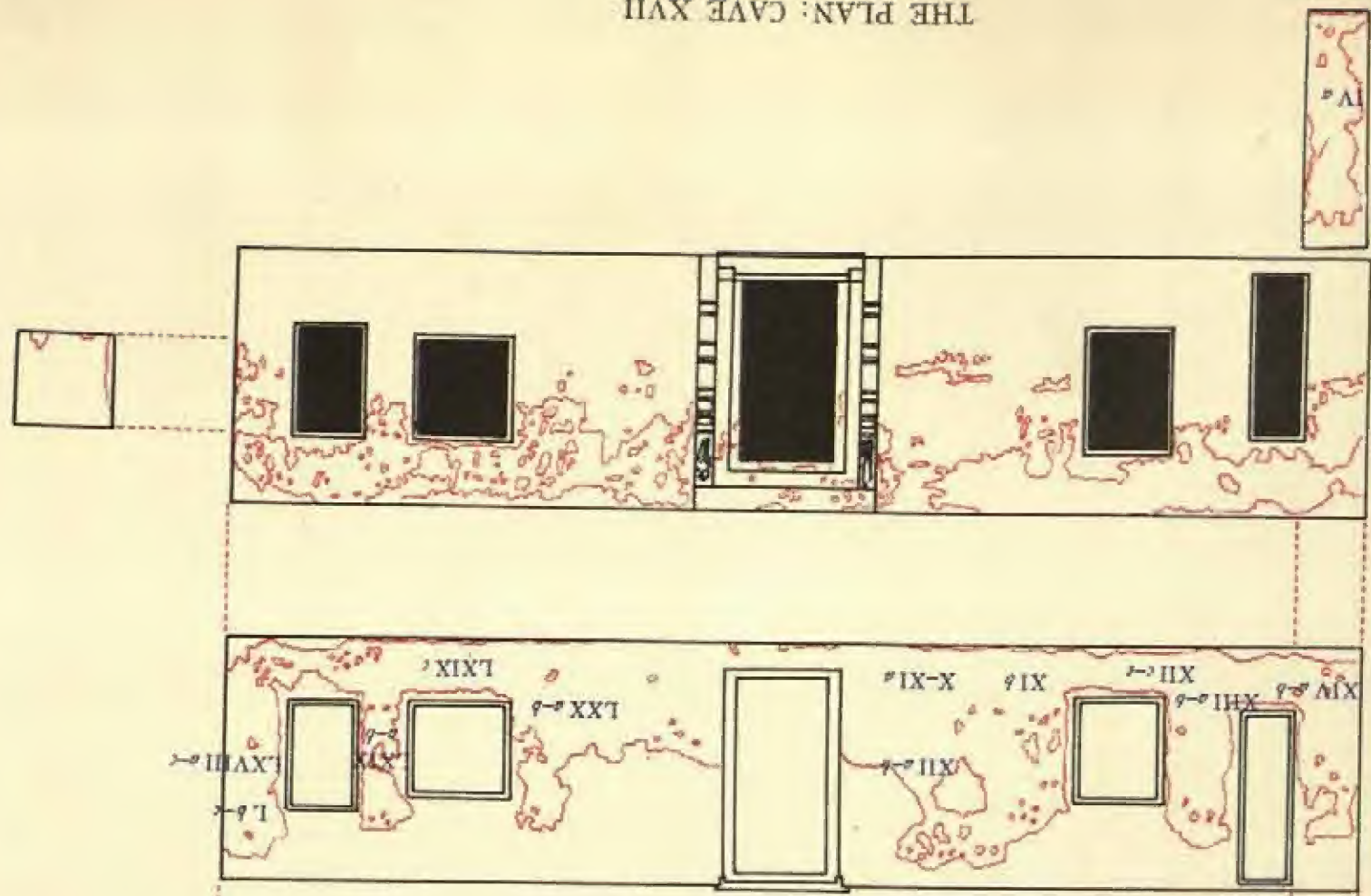
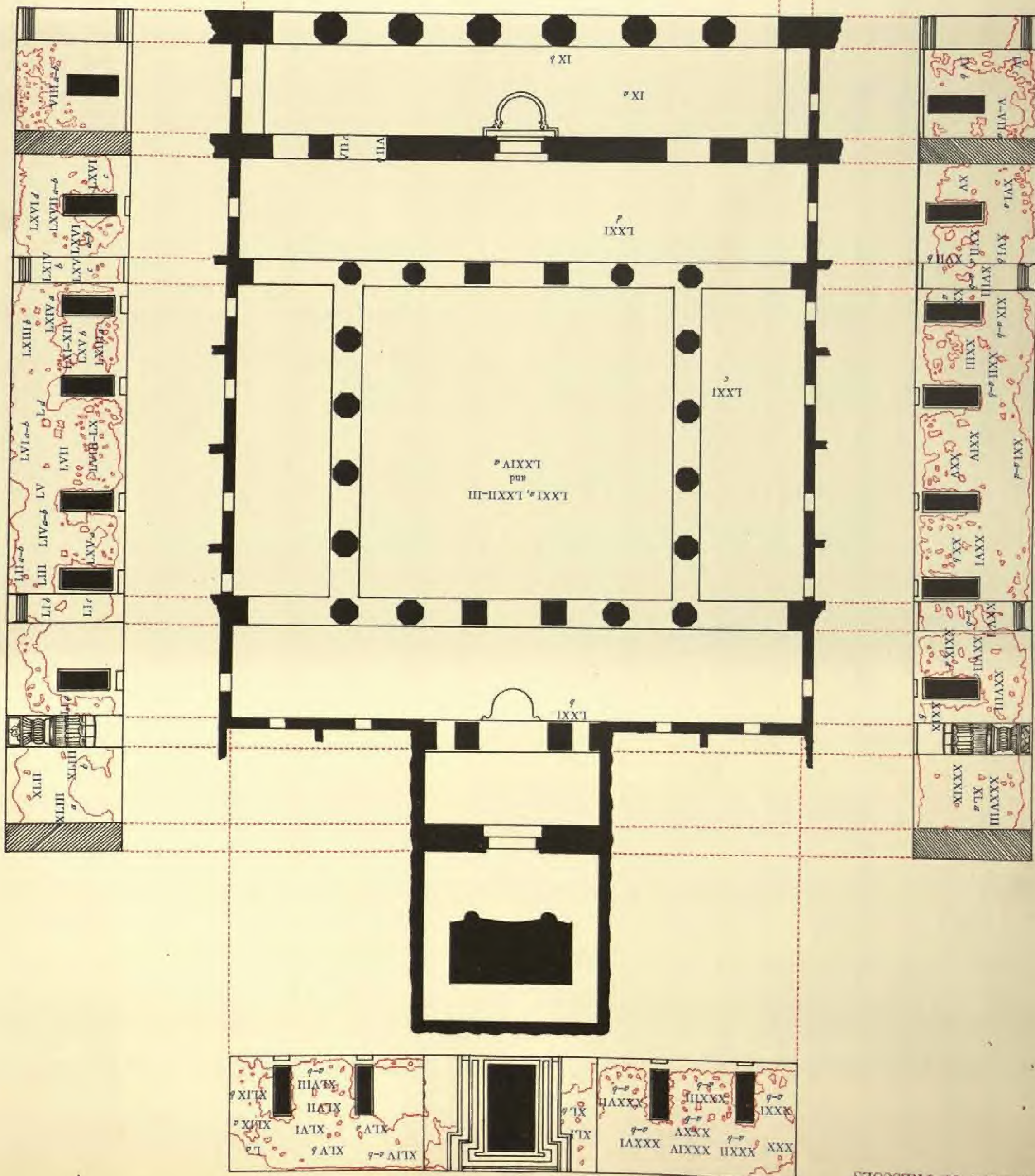
JUJAKA RECEIVING THE RANSOM MONEY



















(a) THE INTERIOR OF CAVE XVII: VIEW FROM SOUTH-EAST



(b) A COLUMN OF THE HALL: THE SAME CAVE



(c) ANOTHER COLUMN WITH THE FIGURE OF A CHAURI-BEARER









(a) THE DOOR OF THE SHRINE: CAVE XVII



(b) THE BUDDHA WITH ATTENDANTS: INSIDE THE SHRINE

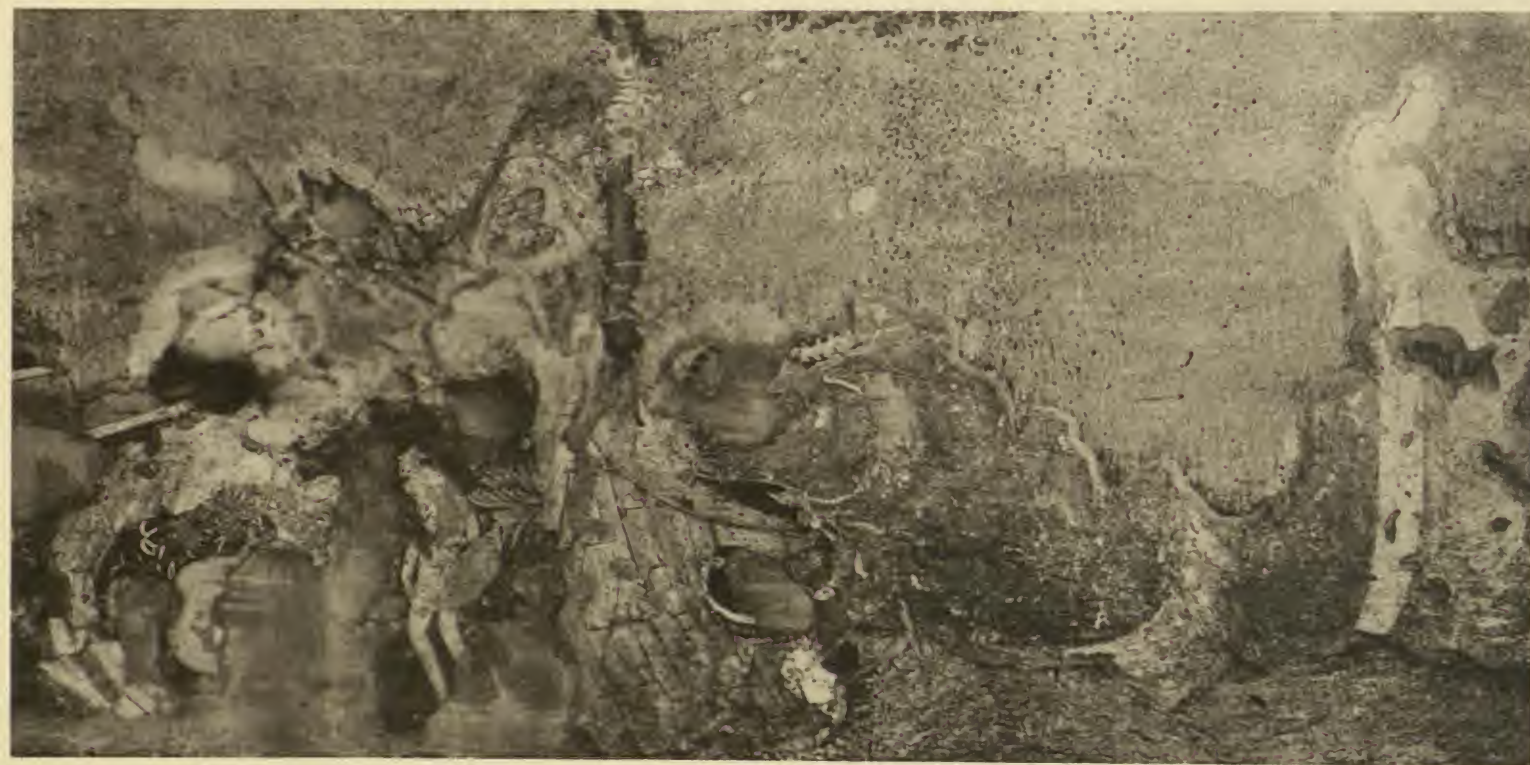








(a) THE BODHISATTVA AVALOKITESVARA  
WITH THE BUDDHIST LITANY: CAVE XVII



(b) A YAKSHA WITH A FEMALE  
ATTENDANT: THE SAME CAVE



(c) THE ROYAL HUNT SCENE AND THE WHEEL OF  
SAMSAIRA (?): THE SAME CAVE









THE WHEEL OF SAMŚARA (?): CAVE XVII









(a) THE WHEEL OF SAMBARA: CONTINUATION OF PLATE V



(b) FURTHER CONTINUATION TOWARDS THE RIGHT









(a) THE WHEEL OF SAMSARA: THE HAND OF THE GIANT HOLDING THE WHEEL: CAVE XVII



(b) THE MOTHER AND CHILD BEFORE THE BUDDHA: THE VERANDA OF THE SAME CAVE



(c) A YOUNG HERMIT (BODHISATTVA) WITH A LADY ATTENDANT: FIGURE OF THE BUDDHA IN THE OVAL: THE SAME CAVE









(a) THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII

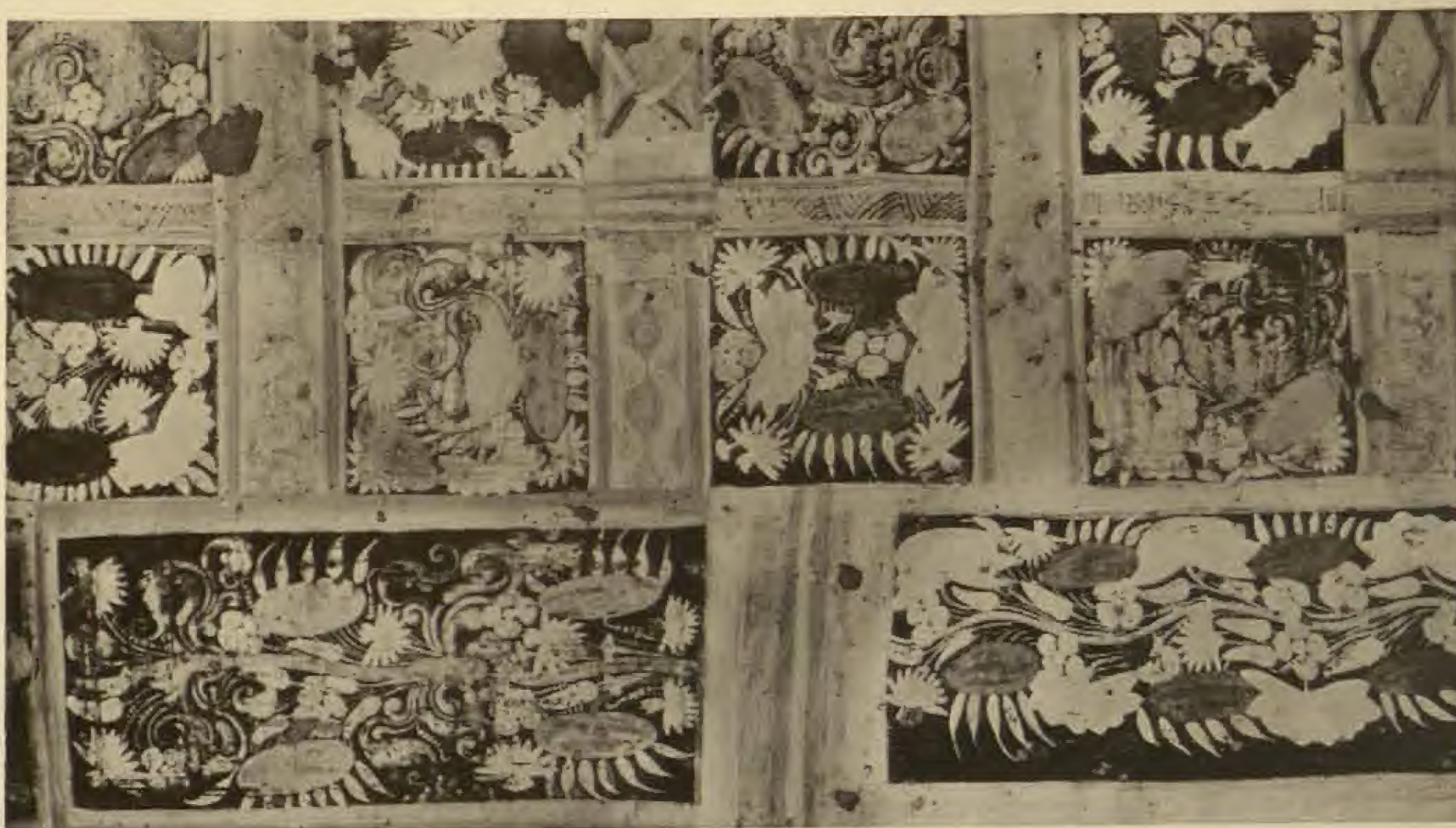


(b) THE SAME: CONTINUATION TOWARDS THE RIGHT









(a) SOME PANELS WITH FLORAL DESIGNS: CEILING OF THE VERANDA: CAVE XVII

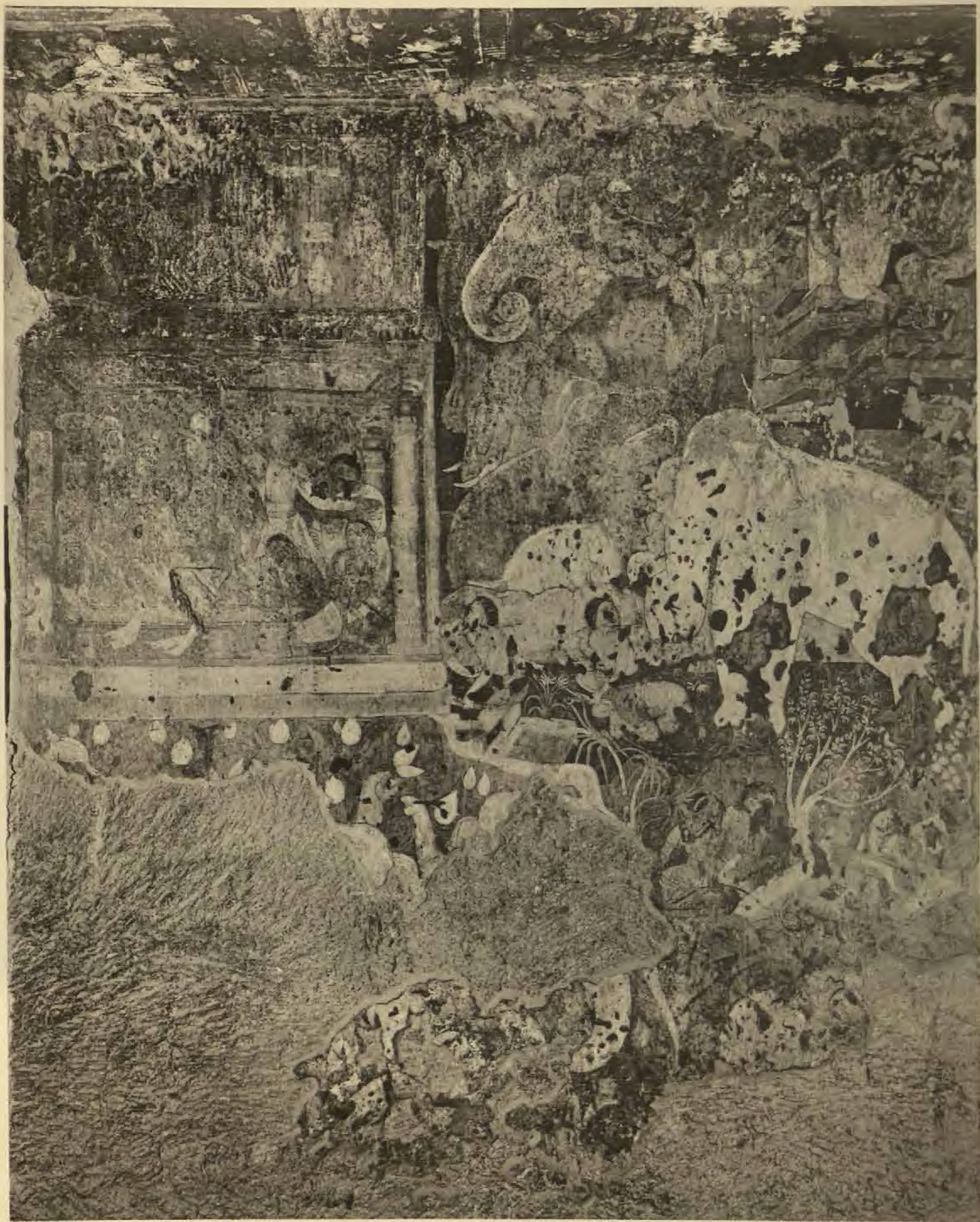


(b) FLORAL DESIGNS AND OTHER MOTIFS: THE SAME CAVE









THE SHAD-DANTA JATAKA: OR THE STORY OF THE SIX-TUSKED ELEPHANT:  
FRONT CORRIDOR: CAVE XVII









(a) THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA:  
FRONT CORRIDOR: CAVE XVII



(b) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI  
JĀTAKA: THE SAME CORRIDOR









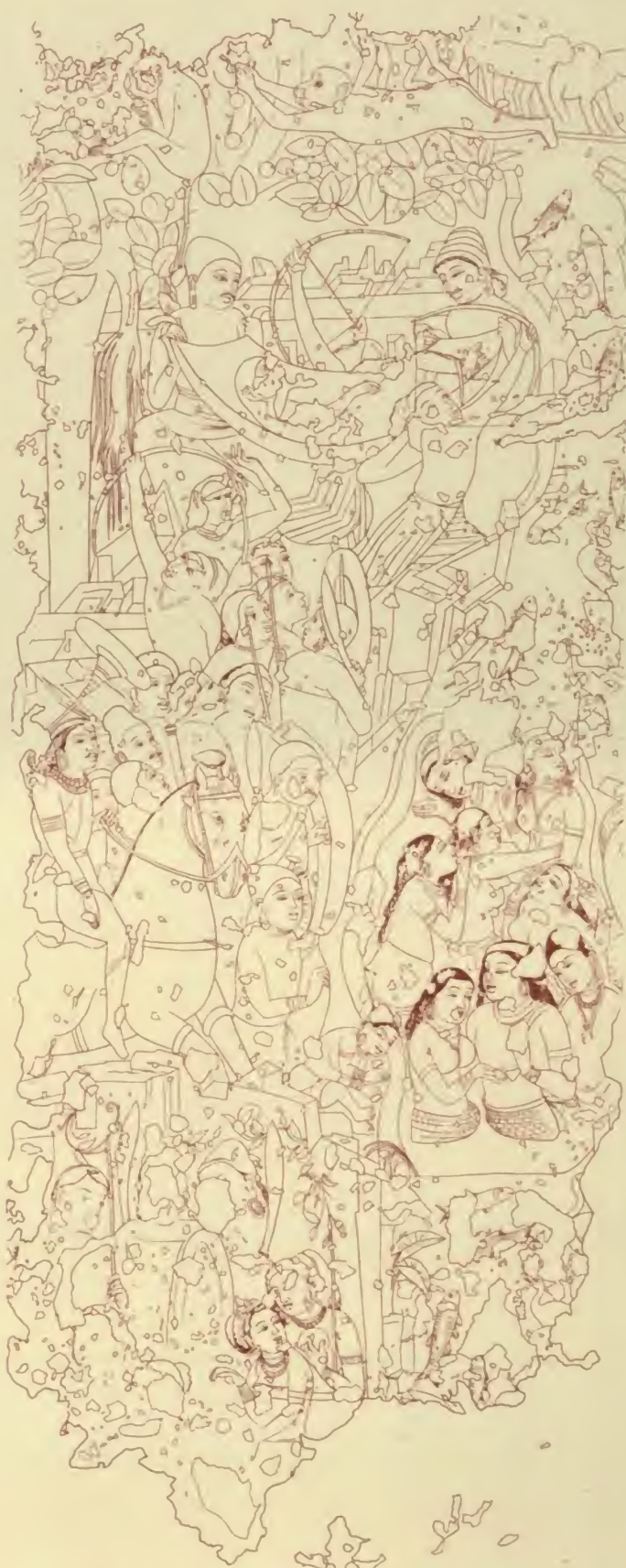
(a) THE RĀNĪ FAINTS AT THE SIGHT OF THE TUSKS: THE SHAD-DANTA JĀTAKA: CAVE XVII



(b) A FOREST SCENE: THE SAME JĀTAKA



(c) THE SACRED MONKEY PREACHING TO THE RĀJĀ AND HIS ATTENDANTS: THE MAHĀKAPI JĀTAKA



(d) THE ARRIVAL OF THE RĀJĀ TO PUNISH THE MONKEYS: THE SAME JĀTAKA



(e) A GROUP OF MONKEYS: THE SAME JĀTAKA









(a) THE SACRED MONKEY HELD IN A BLANKET: THE MAHAKAPI JĀTAKA: CAVE XVII



(b) THE ARRIVAL OF THE RĀJĀ AT THE BANK OF THE STREAM:  
THE SAME JĀTAKA









(a) A PARTY OF MERCHANTS EATING THE ROAST-BALLS OF THE FLESH OF THE  
BENEVOLENT ELEPHANT: THE HASTI JĀTAKA: CAVE XVII



(b) A RAJA WITH ATTENDANTS: THE SAME JĀTAKA









A COURT SCENE: THE BESTOWAL OF THE ROYAL SWORD (?): LEFT WALL: FRONT CORRIDOR:  
CAVE XVII

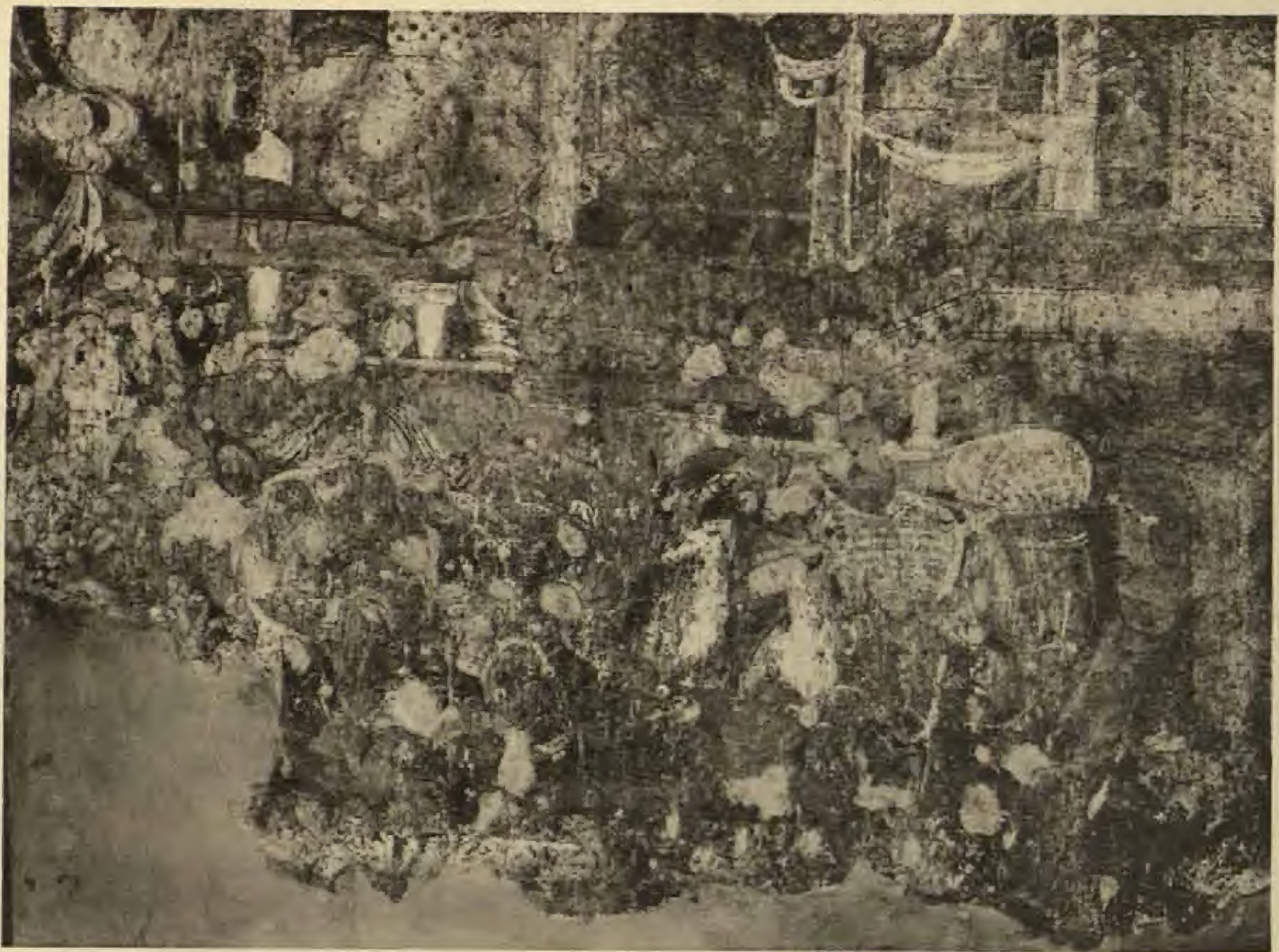








(a) A COURT SCENE: THE JATAKA NOT IDENTIFIED. LEFT WALL: FRONT CORRIDOR:  
CAVE XVII



(b) ANOTHER EPISODE OF THE SAME JATAKA (?)









(a) THE HAMSA JATAKA OR THE STORY OF THE GOLDEN GOOSE: LEFT WALL:  
FRONT CORRIDOR: CAVE XVII



(b) THE FOWLER HAS CAUGHT THE GOLDEN GOOSE  
WITH ITS MATE (?): ON THE PILASTER BETWEEN  
THE FRONT AND LEFT CORRIDORS









(a) APSARASAS (?) WITH MUSICAL INSTRUMENTS: ON THE PILASTER  
BETWEEN THE FRONT AND LEFT CORRIDORS: CAVE XVII



(b) THE BUDDHA IN THE TEACHING ATTITUDE: ON THE SAME PILASTER

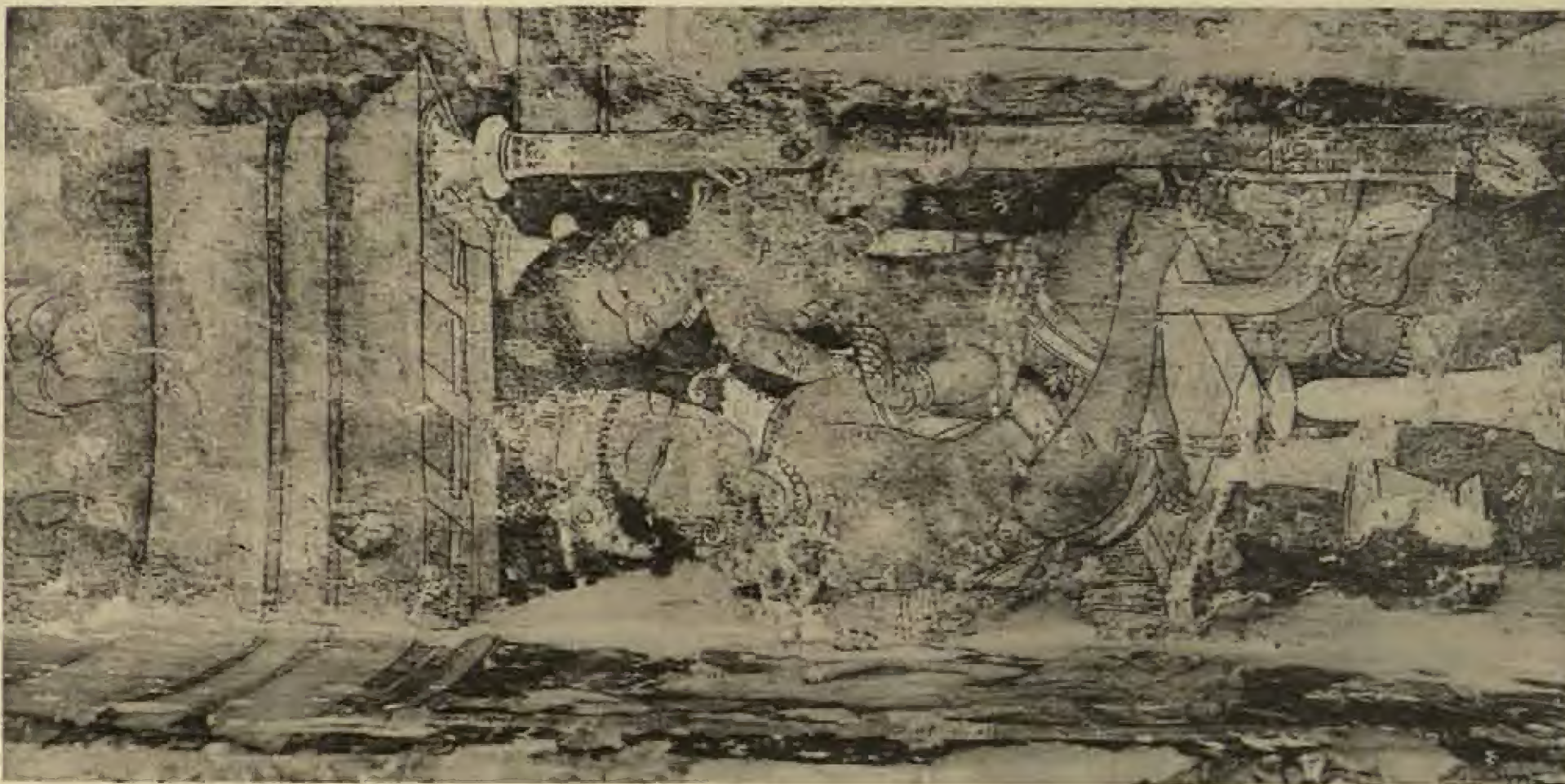








(a) A PALACE SCENE: THE VISVANTARA JĀTAKA:  
LEFT CORRIDOR: CAVE XVII



(b) THE CONTINUATION OF THE SAME



(c) ANOTHER SCENE REPRESENTING THREE  
MAIDS: THE SAME STORY









(a) A PRINCESS: THE VISVANTARA JĀTAKA: CAVE XVII



(b) JŌJAKA RECEIVING THE RANSOM MONEY: THE SAME JĀTAKA

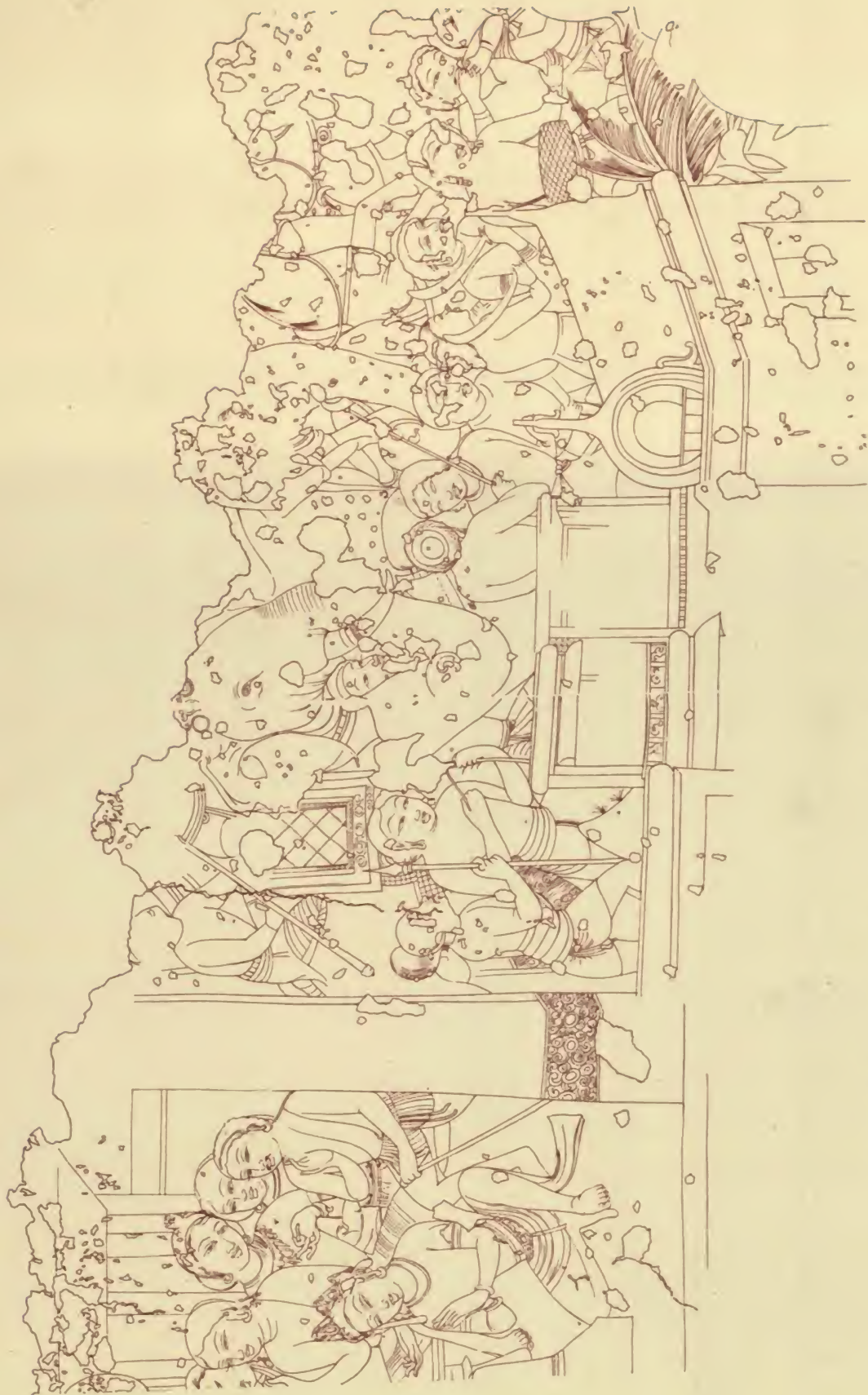




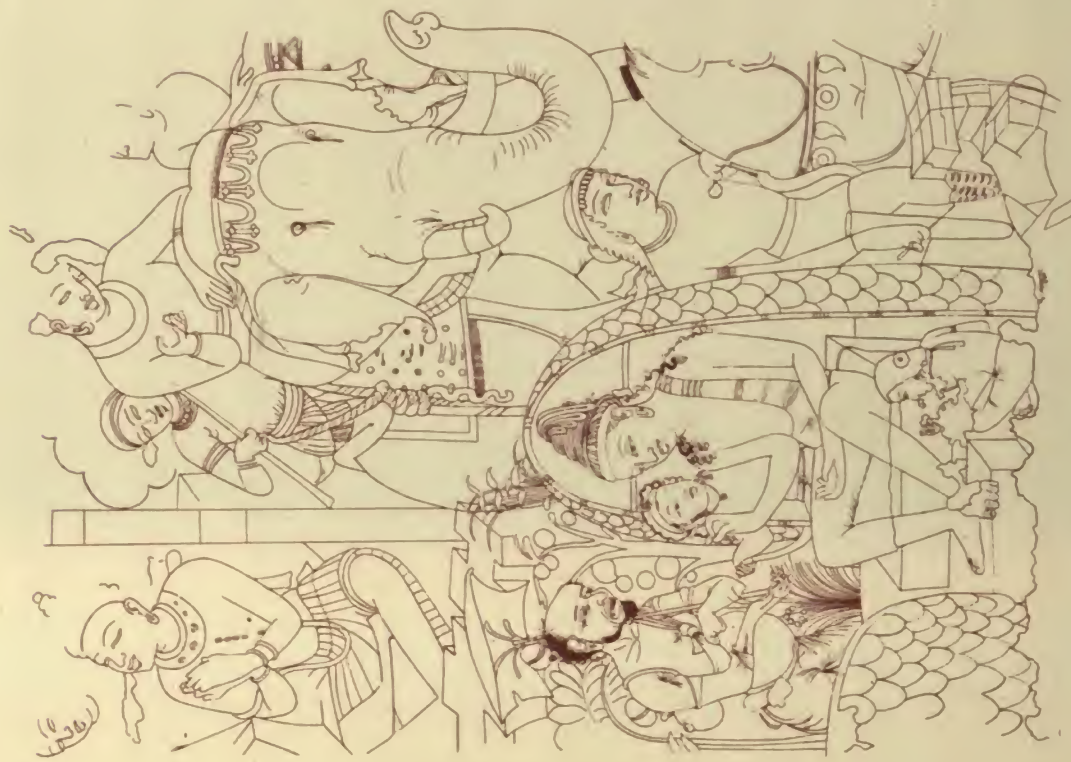




(a) A PALACE SCENE: THE VISVANTARA JĀTAKA: CAVE  
XVII



(b) VISVANTARA LEAVING THE CITY WITH HIS RETINUE: THE  
SAME JĀTAKA



(c) JŪJAKA PRAYING FOR A GIFT: THE SAME  
JĀTAKA



(d) ANOTHER EPISODE: THE SAME JĀTAKA









(a) A PALACE SCENE: THE VISVANTARA JĀTAKA: LEFT CORRIDOR: CAVE XVII



(b) A COURT SCENE: THE SAME JĀTAKA









VISVANTARA WITH HIS WIFE DRIVING IN A FOUR-HORSE CHARIOT: LEFT WALL: CAVE XVII









THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MĀDRĪ: LEFT CORRIDOR:  
CAVE XVII









THE LAST EPISODE OF THE VISVANTARA JĀTAKA: THE PAYMENT OF RANSOM AND THE  
RESTORATION OF THE CHILDREN: CAVE XVII









THE BRAHMAN PRAYING FOR A GIFT FROM VISVANTARA AND MADRI WITH OTHER EPISODES:  
LEFT CORRIDOR: CAVE XVII









(a) A YAKSHA AND YAKSHINI: ON THE PILASTER BETWEEN THE LEFT AND BACK CORRIDORS: CAVE XVII



(b) APSARASAS (?): ON THE SAME PILASTER



(c) A BATTLE SCENE: THE JATAKA NOT IDENTIFIED: BACK CORRIDOR: CAVE XVII









A BATTLE SCENE: THE JĀTAKA NOT IDENTIFIED: RIGHT OF XXVII (a): CAVE XVII









(a) THE STORY OF A BENEVOLENT MONKEY: THE MAHAKAPI JĀTAKA II: LEFT WALL:  
BACK CORRIDOR: CAVE XVII



(b) A PRINCE RIDING ON A HORSE: THE SUTASOMA  
JĀTAKA (?): ON THE SAME WALL









THE BUDDHA PREACHING IN THE TUSHITA HEAVEN AND TWO OTHER SCENES: CAVE XVII









(a) THE PRINCE SAUDĀSA PRACTISING THE THROW OF JAVELIN: THE SUTASOMA JĀTAKA:  
BACK CORRIDOR: CAVE XVII



(b) THE PRINCE SAUDĀSA BRANDISHING HIS SWORD AGAINST THE ARMY WHICH HAS ATTACKED  
HIM: THE SAME JĀTAKA









(a) THE ROYAL KITCHEN WITH PANTRY AND DINING-ROOM: THE SUTASOMA JĀTAKA:  
BACK WALL: CAVE XVII



(b) THE ABHISHEKA SCENE: THE SAME JĀTAKA









(a) THE LIONESS PROCEEDING TO THE RĀJĀ'S PALACE THROUGH A BAZAAR: THE SUTASOMA JĀTAKA: CAVE XVII

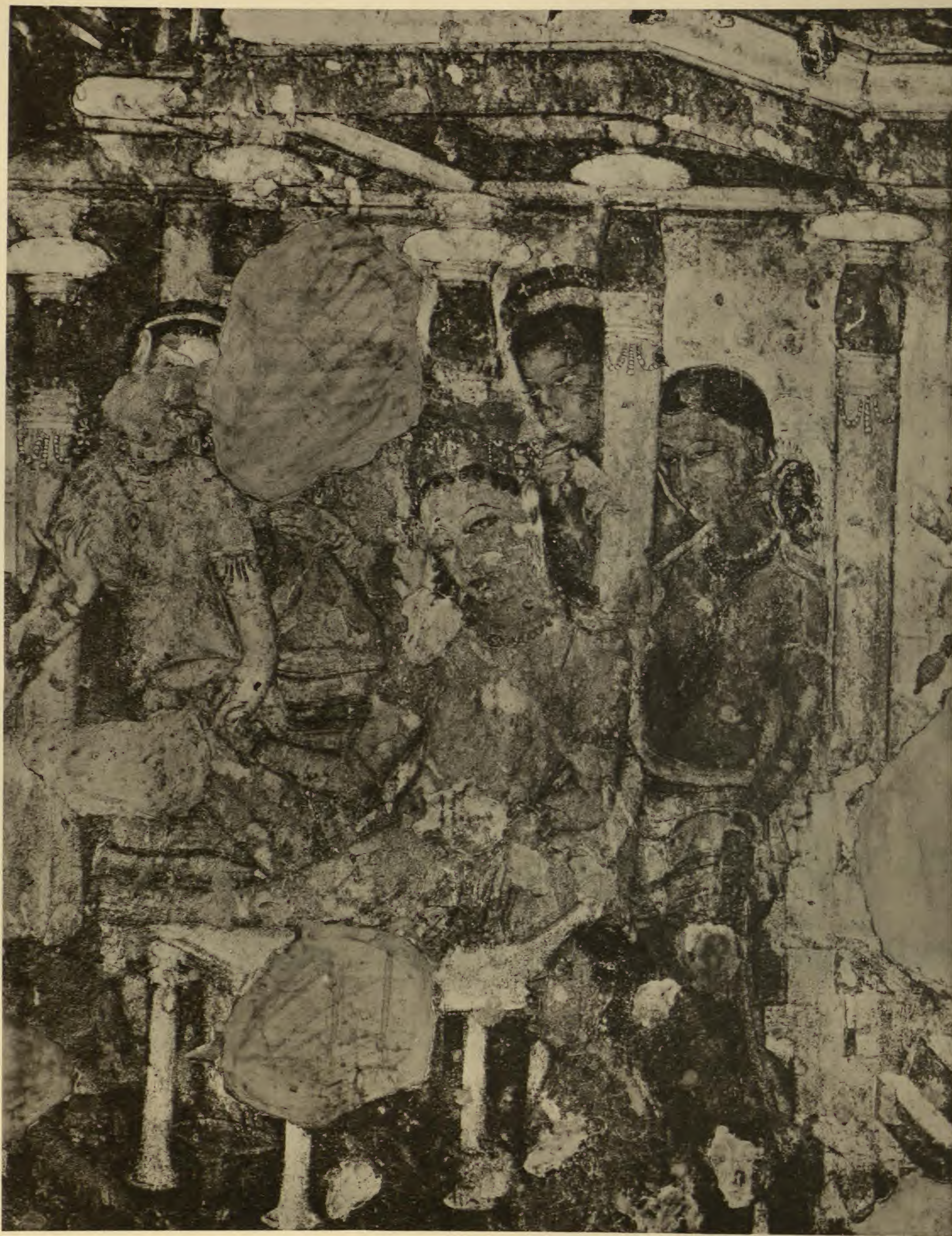


(b) THE LIONESS IN FRONT OF THE RAJĀ: THE SAME JĀTAKA







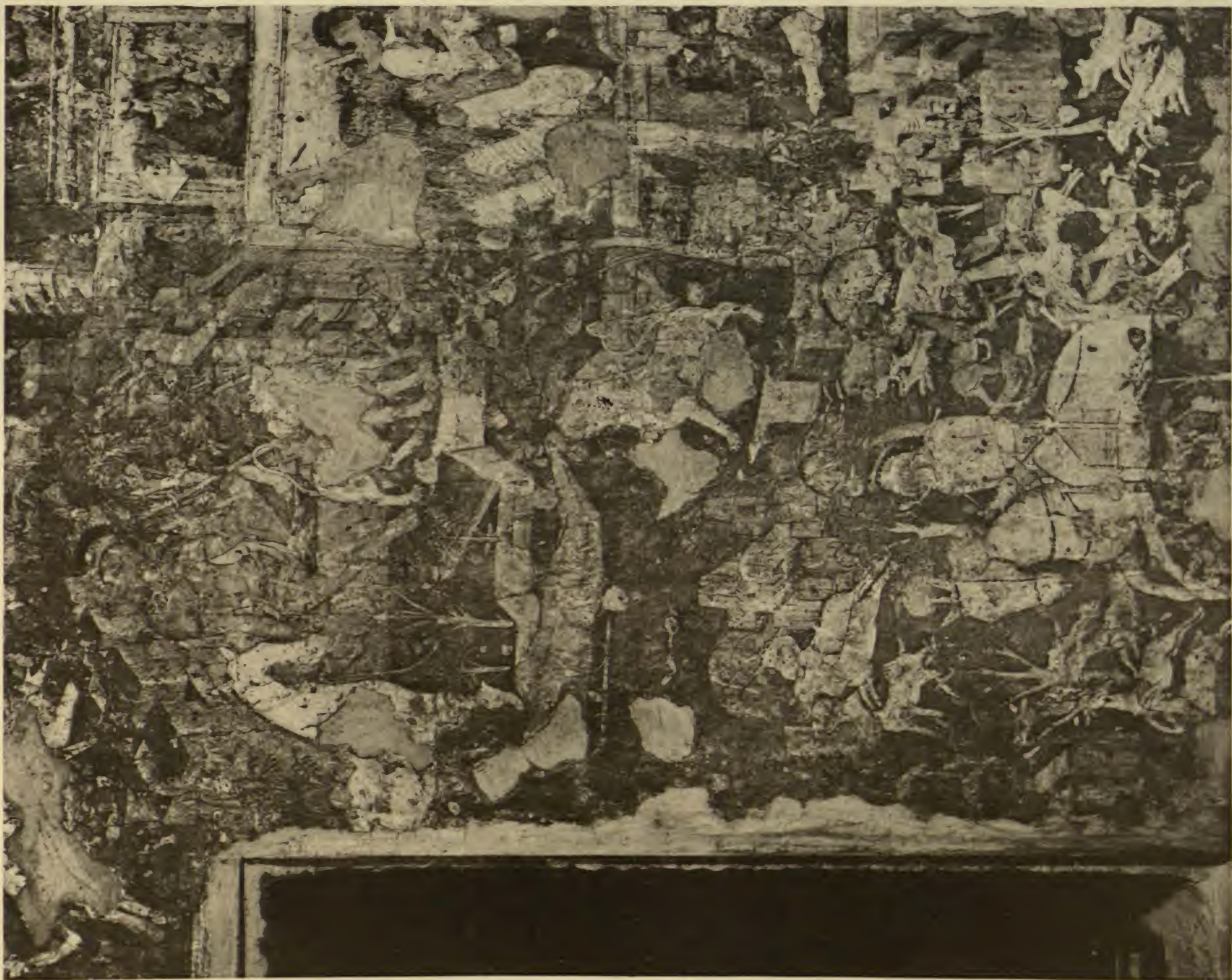


A PALACE SCENE: AN ENLARGEMENT OF THE SUBJECT IN THE UPPERMOST PANEL  
OF PLATE XXXIII (*b*)

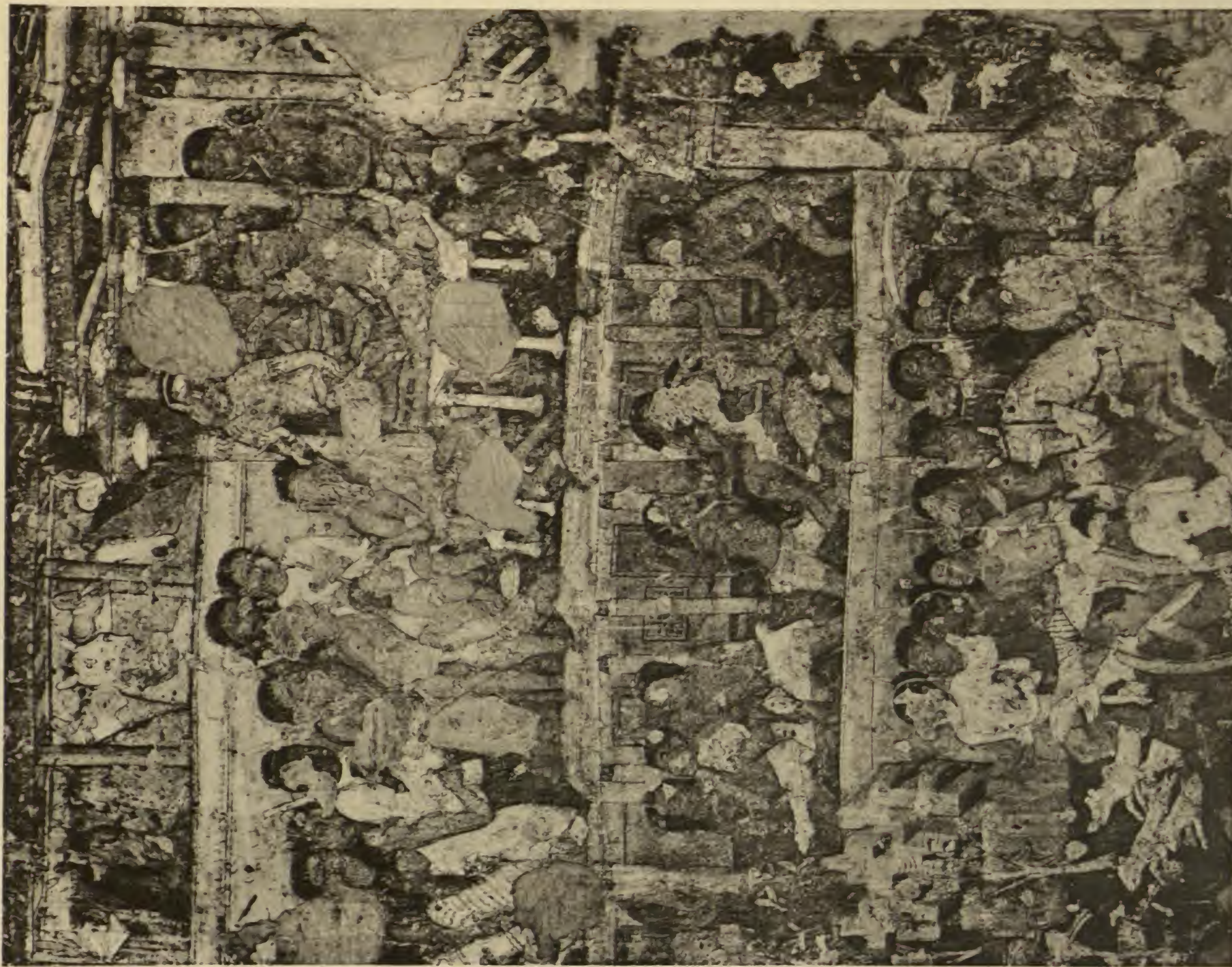








(a) THE LIONESS LICKING THE FEET OF THE RAJA: THE SUTASOMA JĀTAKA:  
BACK WALL: CAVE XVII



(b) A MAN TO BE SLAUGHTERED FOR THE CANNIBAL PRINCE SAUDĀSA AND TWO  
OTHER SCENES OF THE SAME JĀTAKA









(a) THE ARRIVAL OF A PRINCE AT AN HERMITAGE: THE SUTASOMA JATAKA:  
CAVE XVII



(b) THE SAME JATAKA: CONTINUATION









(a) A RIVERINE SCENE: THE SUTASOMA JĀTAKA (?): BACK WALL: CAVE XVII

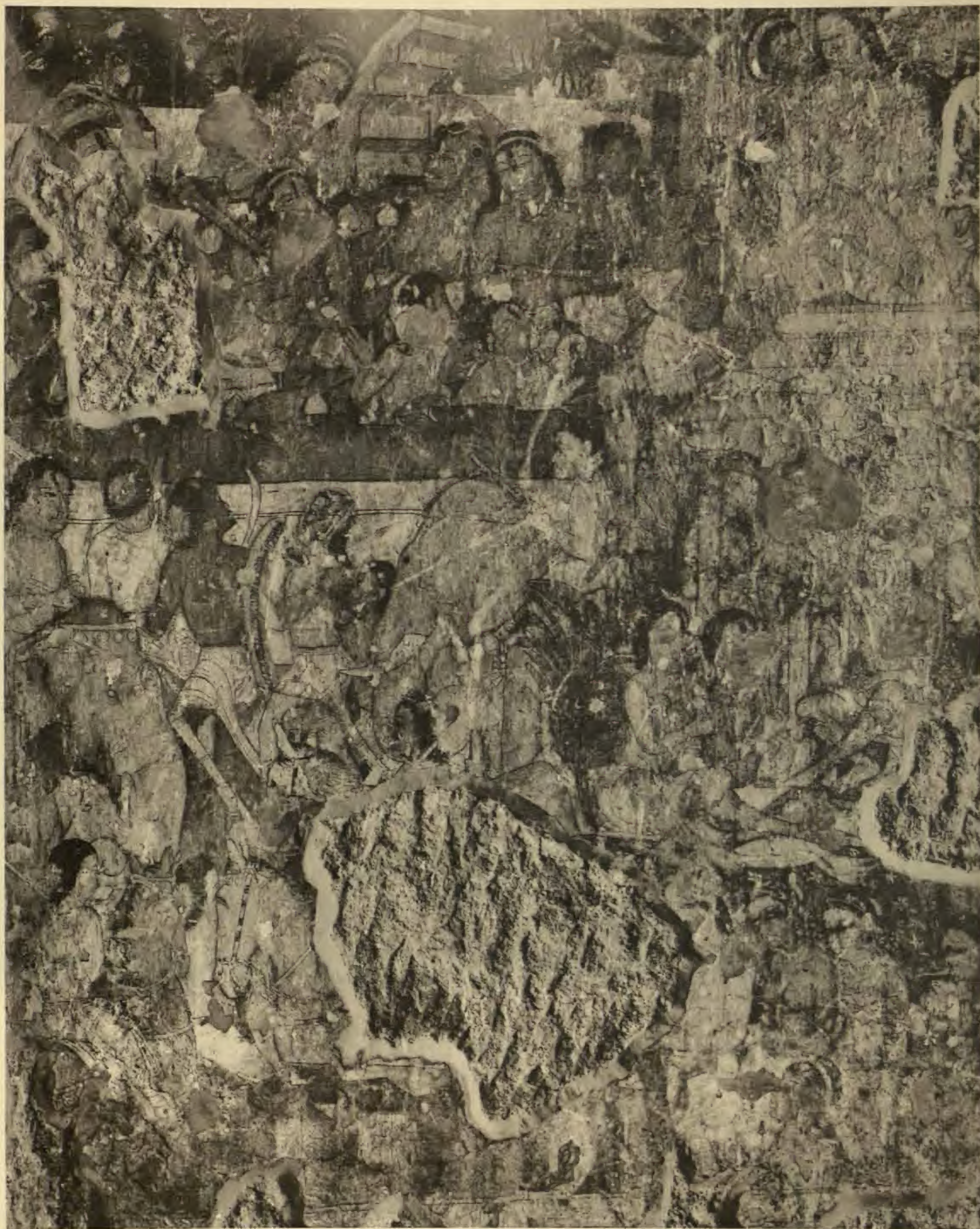


(b) THE MARCH OF AN ARMY: THE LOWER PART OF (a)









THE MARCH OF AN ARMY: THE SUTASOMA JĀTAKA (?): BACK WALL: BACK CORRIDOR:  
CAVE XVII







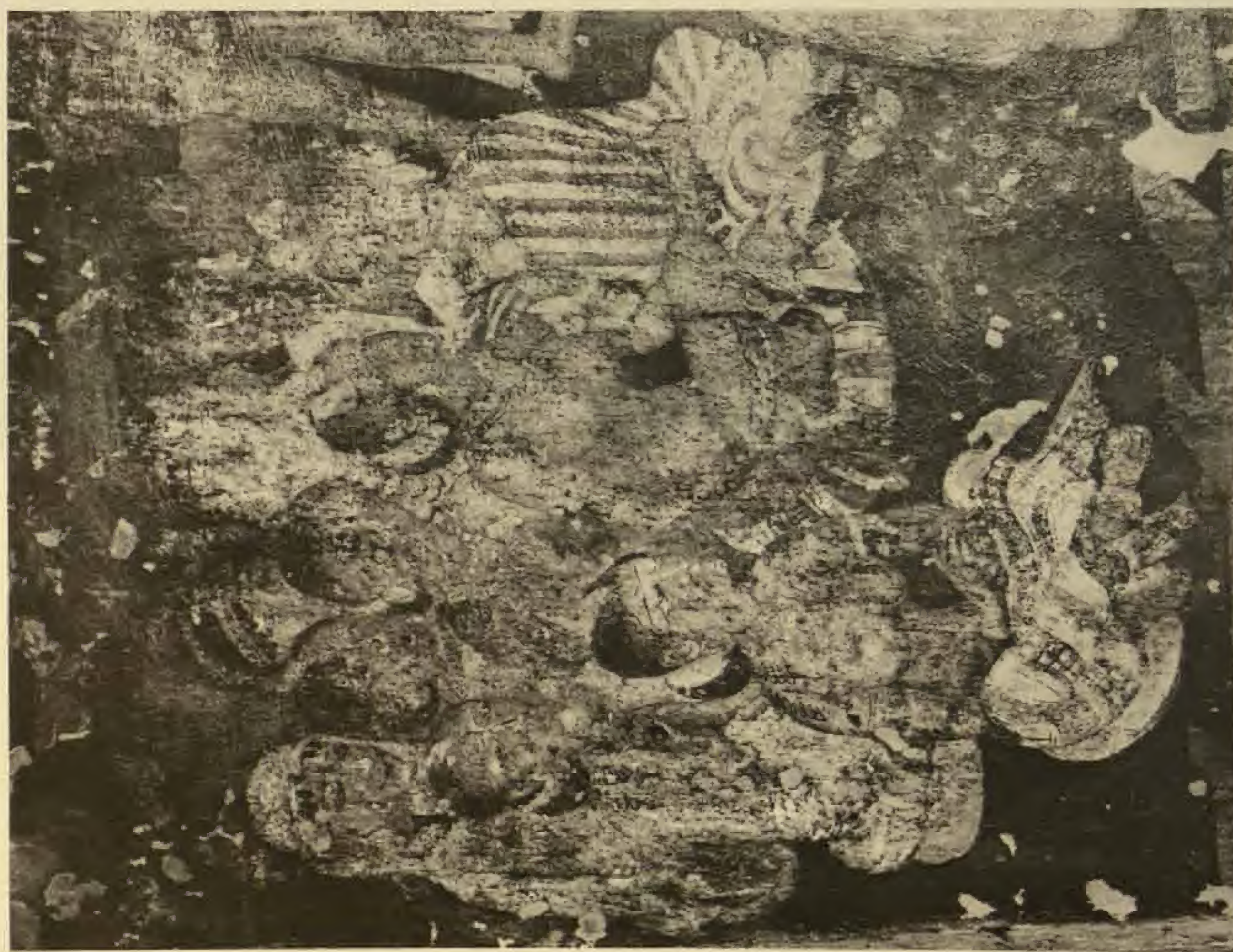


THE BUDDHA PREACHING TO THE CONGREGATION: CAVE XVII

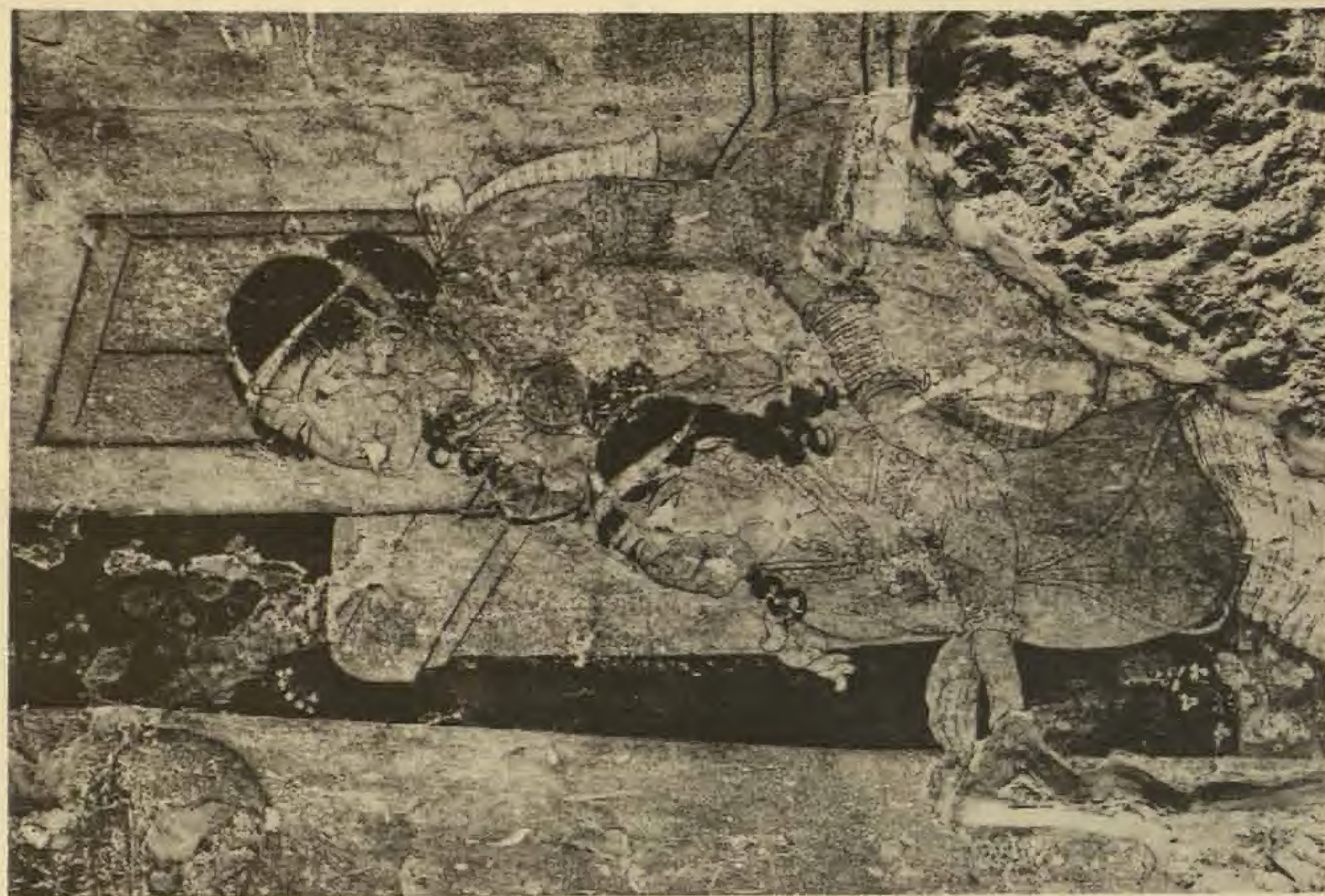








(a) A GROUP OF LADIES LISTENING TO THE SERMON OF THE BUDDHA:  
LEFT WALL: ANTE-CHAMBER: CAVE XVII



(b) THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL:  
ANTE-CHAMBER: THE SAME CAVE









THE MOTHER AND CHILD BEFORE THE BUDDHA: BACK WALL: ANTE-CHAMBER: CAVE XVII









THE BUDDHA IN DIFFERENT ATTITUDES (*MUDRAS*): RIGHT WALL OF THE ANTE-CHAMBER:  
CAVE XVII









(a) AN ELEPHANT RIDER: RIGHT WALL OF THE ANTE-CHAMBER: CAVE XVII

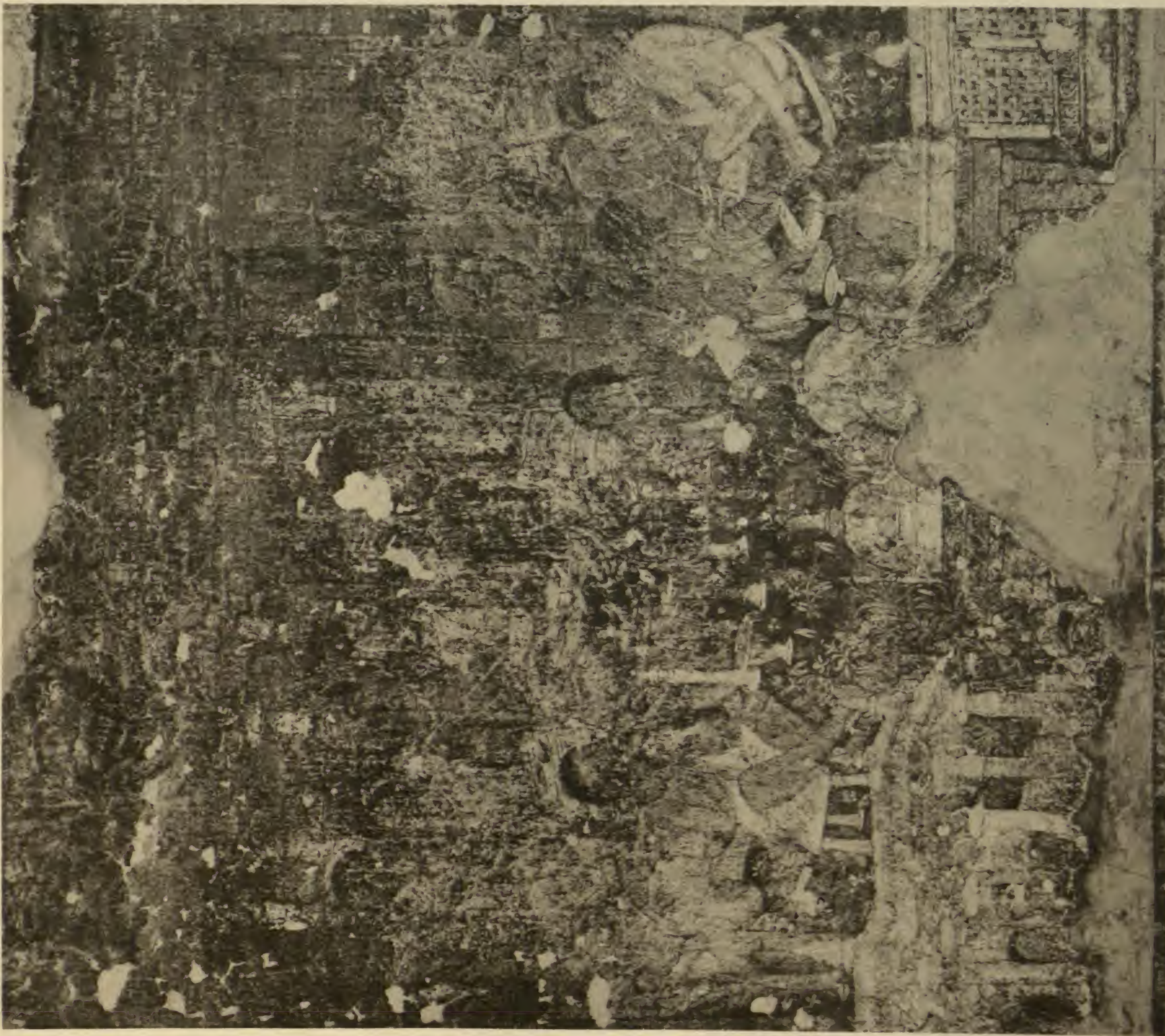


(b) THE GROUP OF MONKS: ON THE SAME WALL

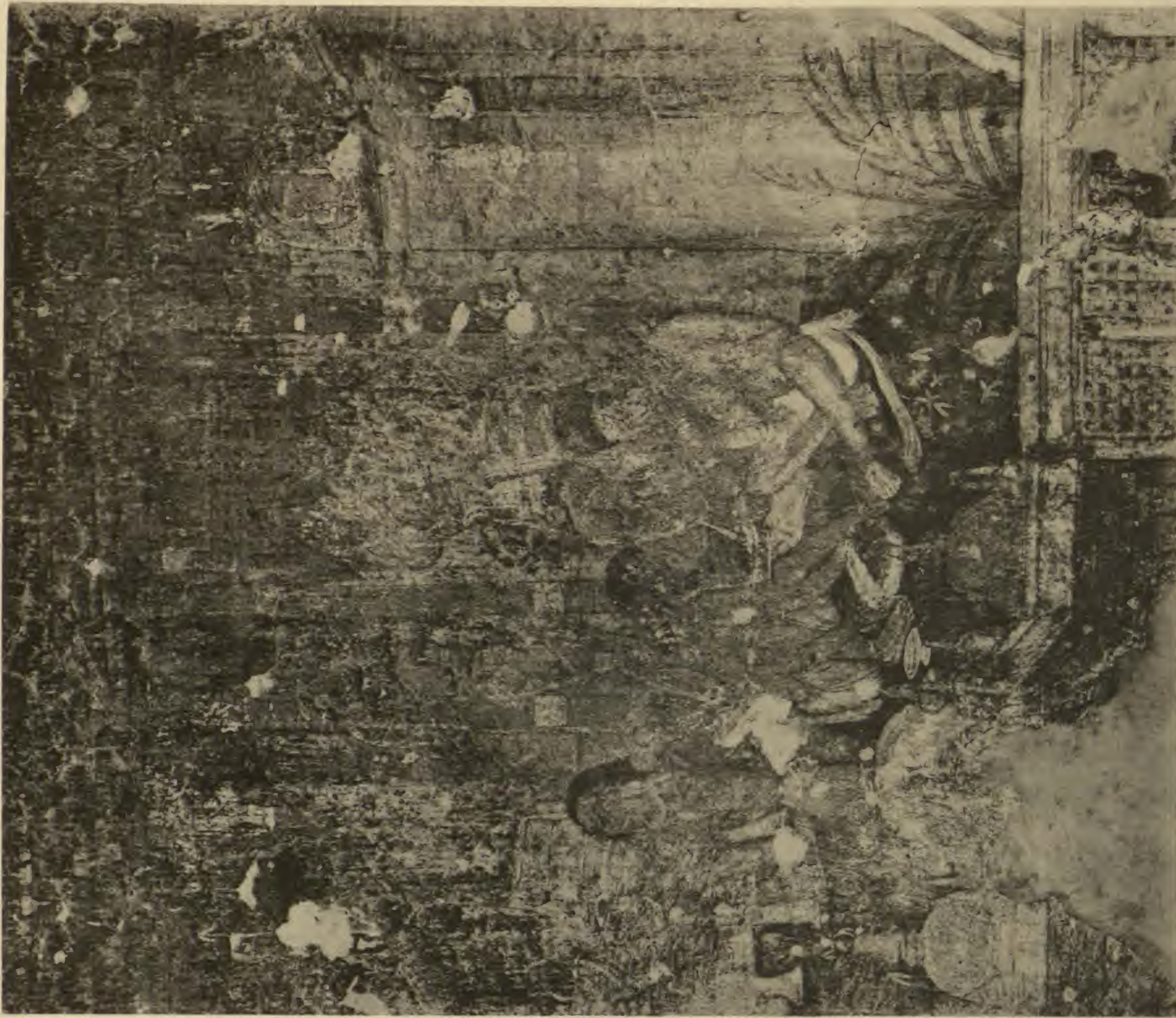








(a) A PALACE SCENE: THE JĀTAKA NOT IDENTIFIED: BACK CORRIDOR: RIGHT OF THE ANTE-CHAMBER: CAVE XVII

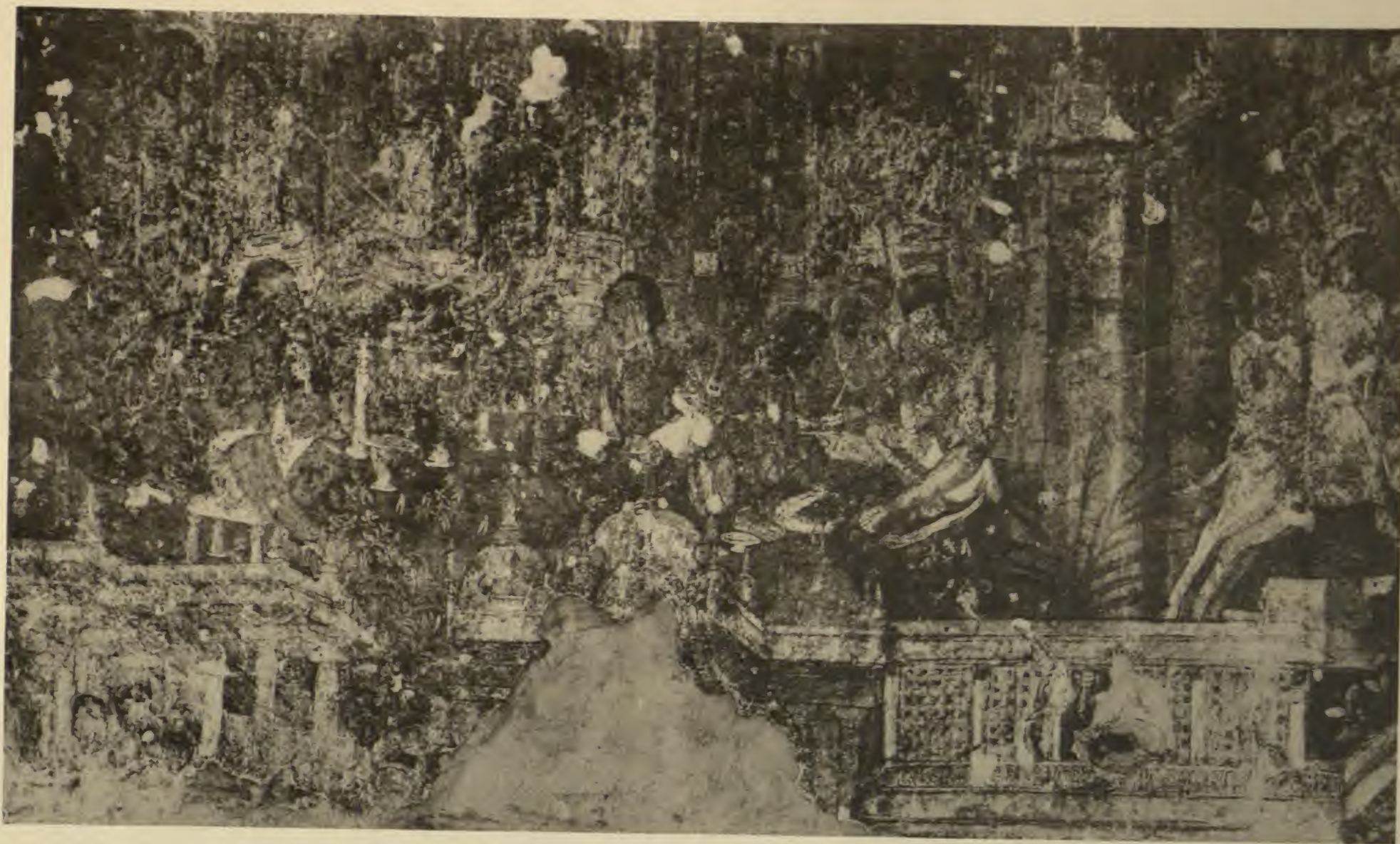


(b) CONTINUATION OF THE SAME









(a) A PALACE SCENE: THE JĀTAKA *NOT IDENTIFIED*: BACK CORRIDOR: CAVE XVII



(b) A RĀJĀ GOING OUT WITH HIS RETINUE FOR A HUNT: THE SARABHA JĀTAKA:  
BACK CORRIDOR: CAVE XVII









THE BENEVOLENT STAG SAVES THE LIFE OF THE RAJA: THE SARABHA JATAKA:  
BACK CORRIDOR: CAVE XVII









THE STORY OF A DUTIFUL ELEPHANT WHO HAD BLIND PARENTS: THE MATRIPOSHAKA JATAKA.  
BACK CORRIDOR: CAVE XVII

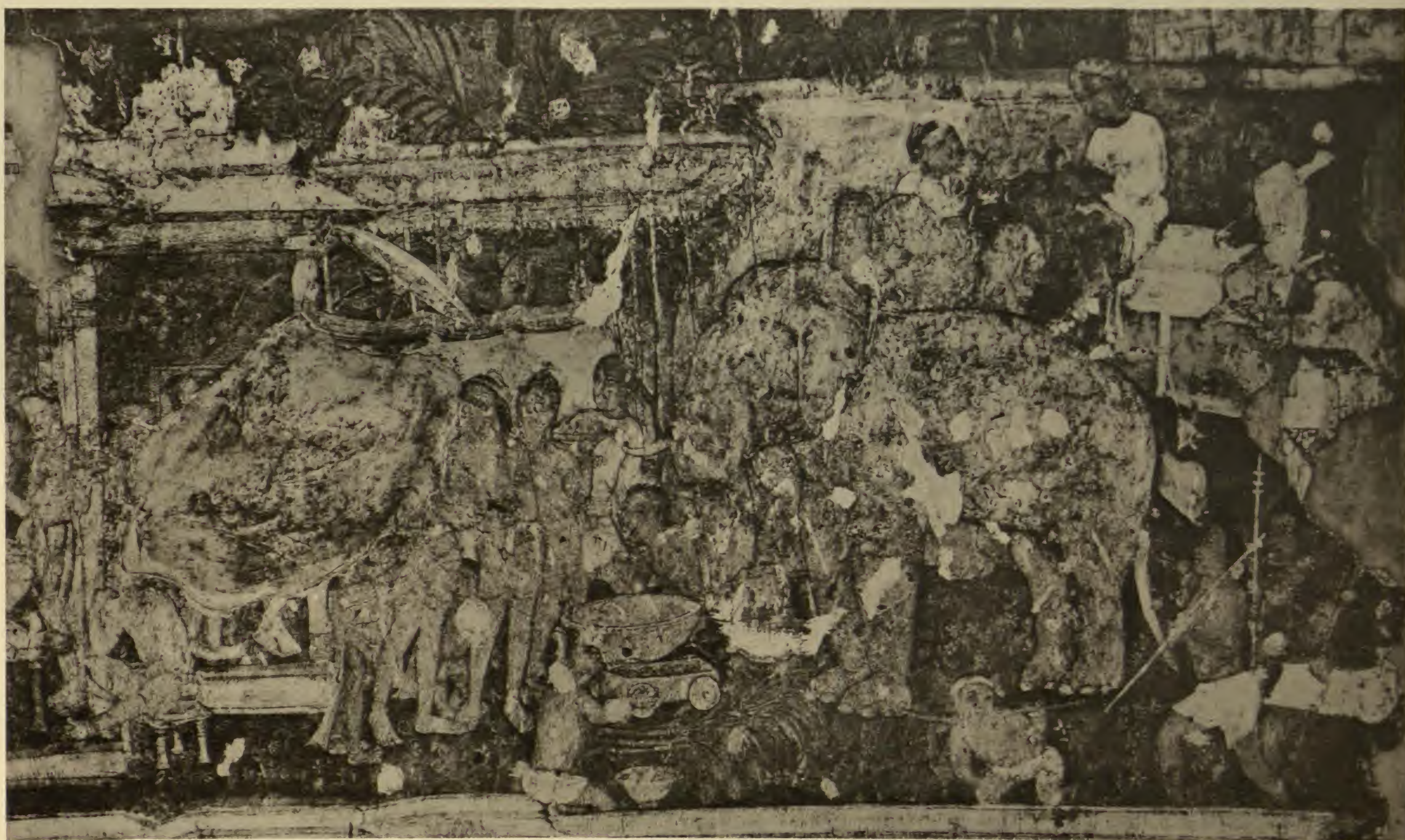








(a) A PALACE SCENE: THE MĀTRIPOSHAKA JĀTAKA:  
CAVE XVII



(b) FEEDING THE DUTIFUL ELEPHANT: THE SAME JĀTAKA









(a) THE STORY OF A FISH WHICH SAVED THE PEOPLE FROM A DROUGHT:  
THE MATSYA JĀTAKA: BACK WALL: CAVE XVII



(b) THE STORY OF A YOUNG HERMIT WHO HAD BLIND PARENTS:  
THE SYĀMA JĀTAKA: ON THE SAME WALL









(a)



(b)



(c)



(d)



(e)

THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL:  
CAVE XVII





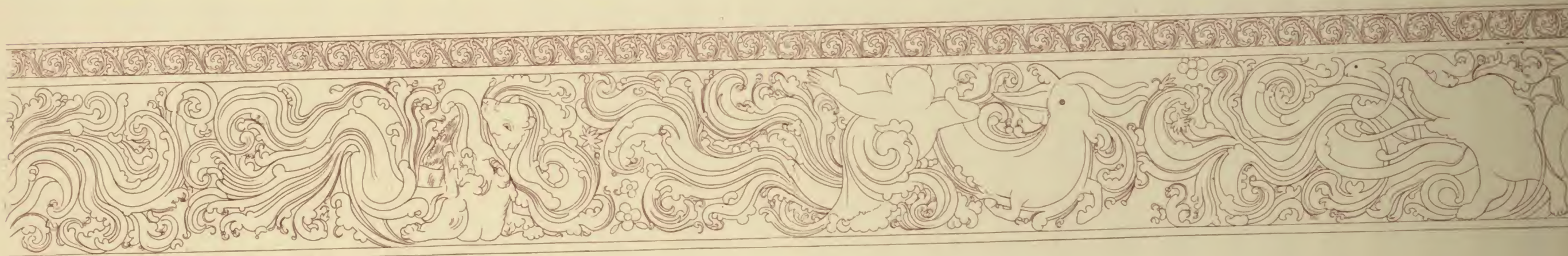




(a)



(b)



(c)



(d)

THE DECORATIVE BANDS REPRESENTING ANIMAL MOTIFS: CEILING OF THE HALL:  
CAVE XVII









(a) THE MATSYA JĀTAKA: CAVE XVII



(b) THE HERD OF DEER: THE MRĪGA JĀTAKA (?): CAVE XVII



(c) THE CAPTURE OF THE SACRED DEER: THE SAME JĀTAKA



(d) A COURT SCENE: THE SIṂHALA AVADĀNA: CAVE XVII





2827





(a) THE STORY OF A BENEVOLENT BUFFALO AND THE MISCHIEVOUS MONKEY: THE MAHISHA JĀTAKA: BACK CORRIDOR: RIGHT WALL: CAVE XVII



(b) THE OGRESSES COMING OUT FROM THE ROYAL CHAMBER: THE SIMHALA AVADĀNA: RIGHT CORRIDOR



(c) A YAKSHA OR A ROYAL GUARD: ON THE PILASTER BETWEEN THE RIGHT AND BACK CORRIDORS







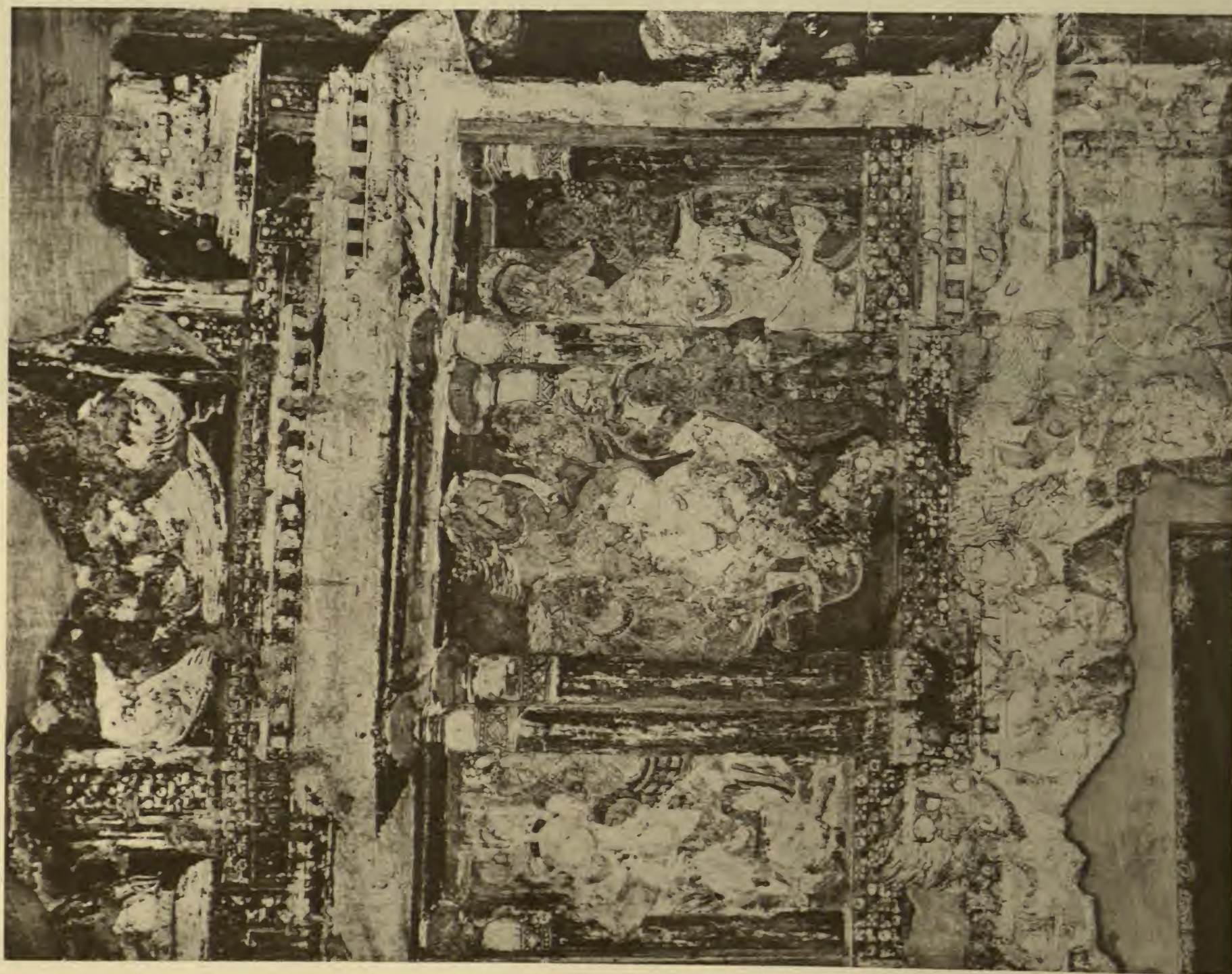


THE ROYAL BEDROOM: THE SIṂHALA AVADĀNA: RIGHT CORRIDOR: CAVE XVII

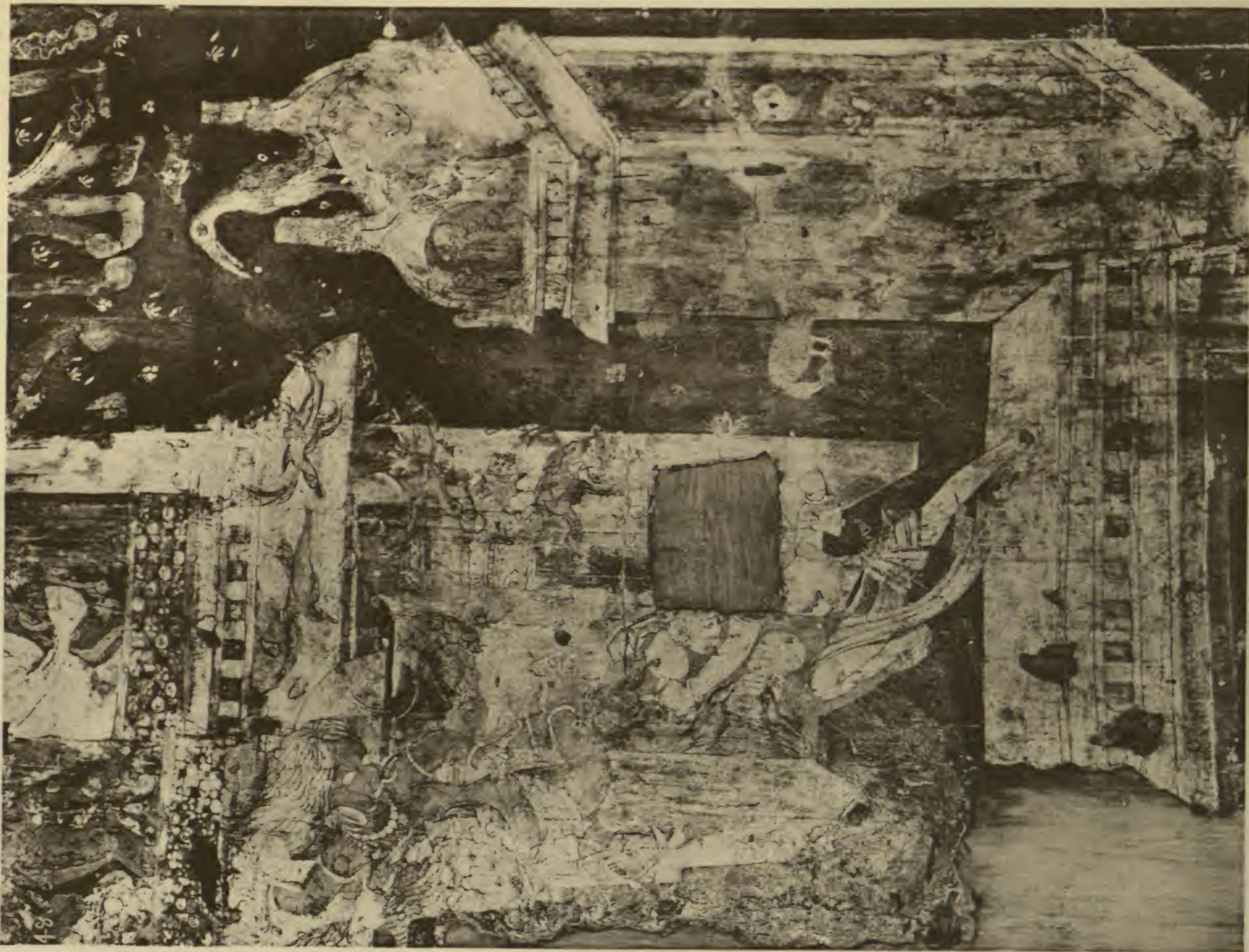








(a) THE ROYAL BEDROOM INFESTED WITH OGRESSSES: THE SIMHALA  
AVADANA: RIGHT CORRIDOR: CAVE XVII



(b) VULTURES HOVERING OVER THE ROYAL BEDROOM: THE SAME STORY

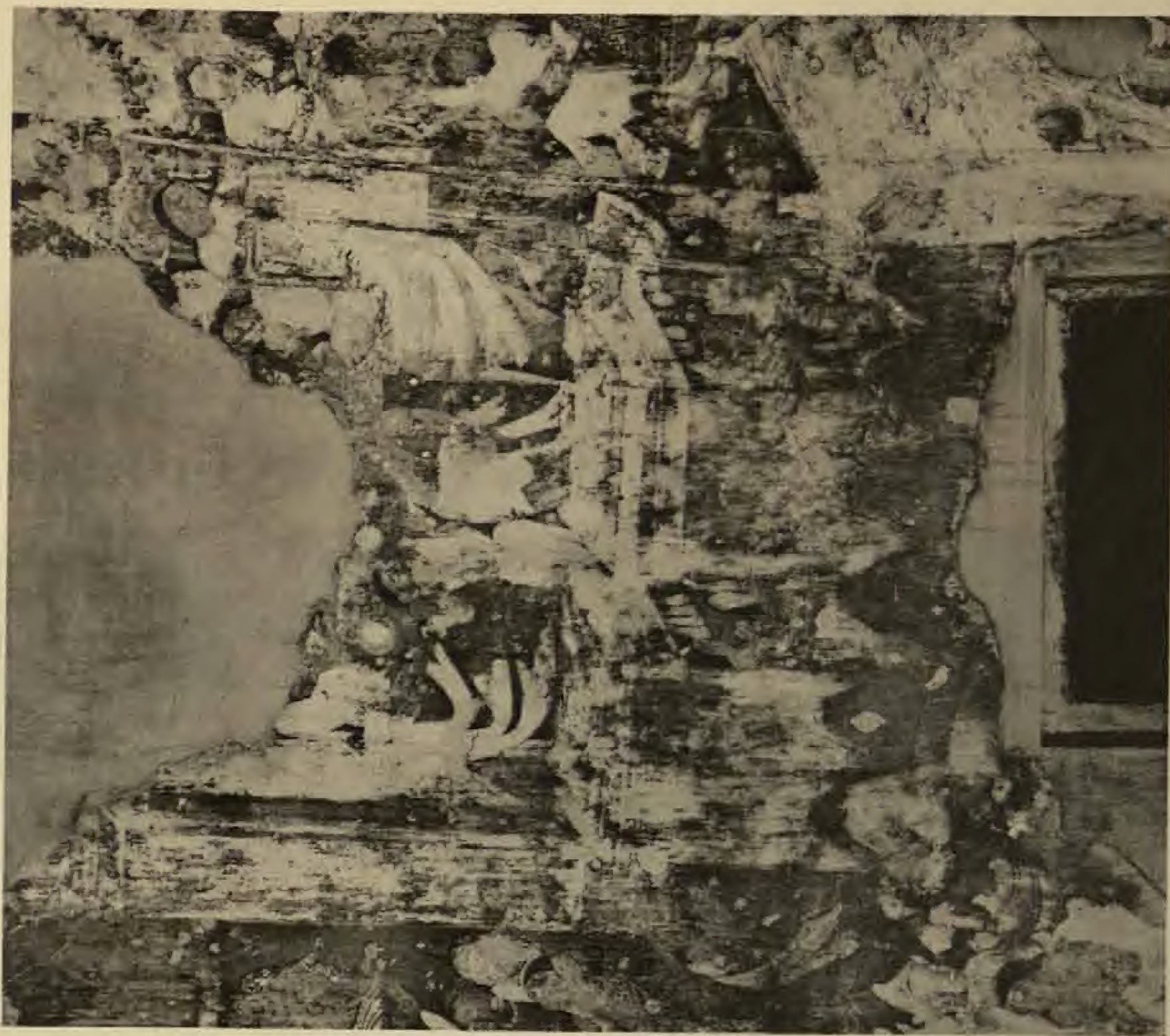








(a) A COURT SCENE: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



(b) ANOTHER SCENE: CONTINUATION OF THE SAME STORY









THE MARCH OF THE ROYAL ARMY: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII









(a) THE MIRACULOUS HORSE WHICH SAVED THE LIFE OF SIMHALA:  
RIGHT CORRIDOR: CAVE XVII



(b) A COURT SCENE: THE ARRIVAL OF THE OGRESS WITH THE CHILD AT THE COURT:  
RIGHT OF THE ABOVE SUBJECT









THE MARCH OF THE ARMY: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII









(a) THE ROYAL GUARDS SALUTING THE MIRACULOUS HORSE AND THE ABHISHEKA (LUSTRATION) OF SIMHALA: RIGHT CORRIDOR: CAVE XVII



(b) THE MARCH OF THE ROYAL ARMY: THE SAME STORY









(a) THE ROYAL ARMY CROSSING THE SEA IN BOATS: THE SIṂHALA AVADĀNA:  
RIGHT CORRIDOR: CAVE XVII

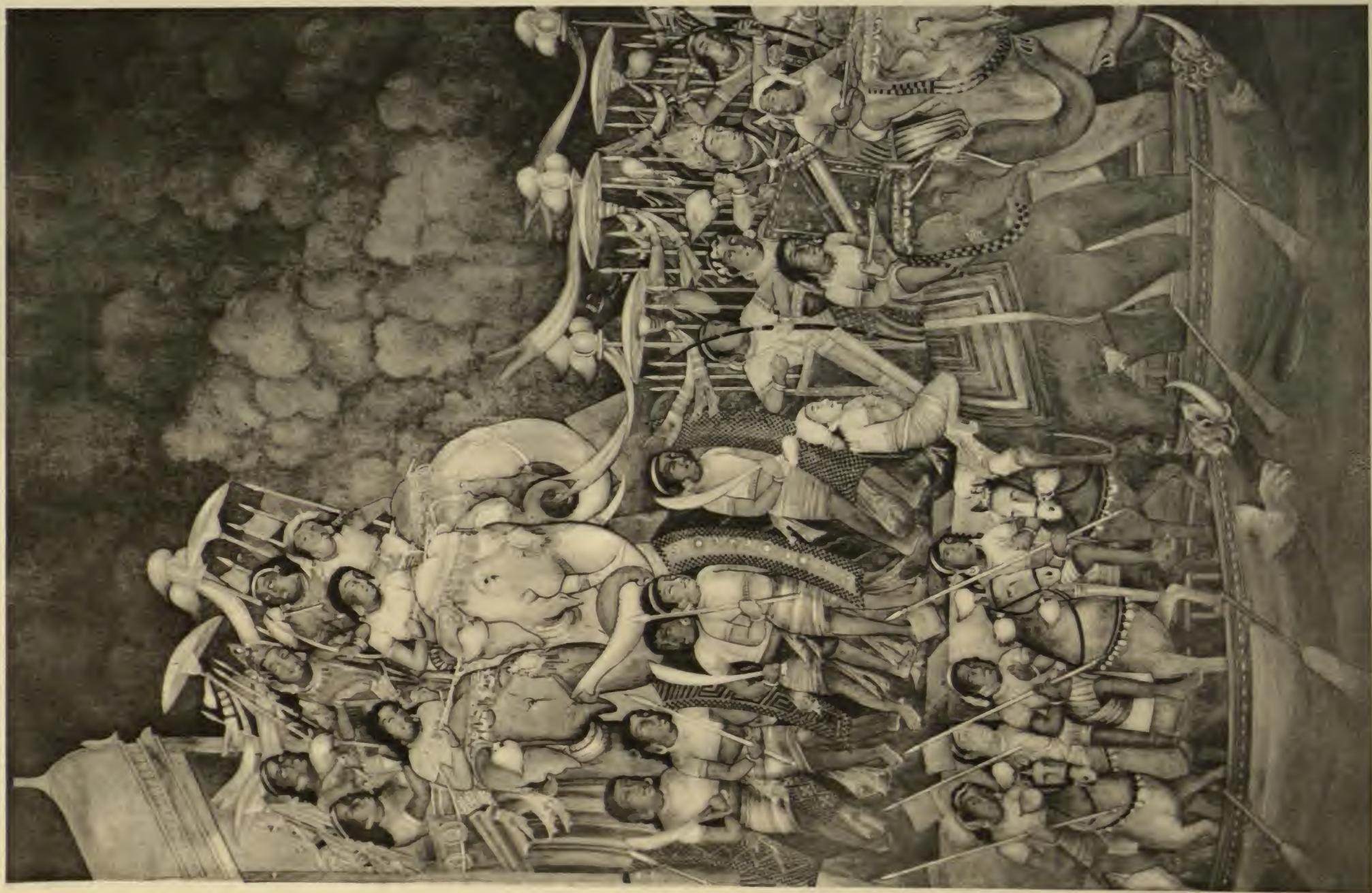


(b) THE BATTLE OF SIṂHALA'S ARMY WITH OGRESSSES: THE SAME STORY

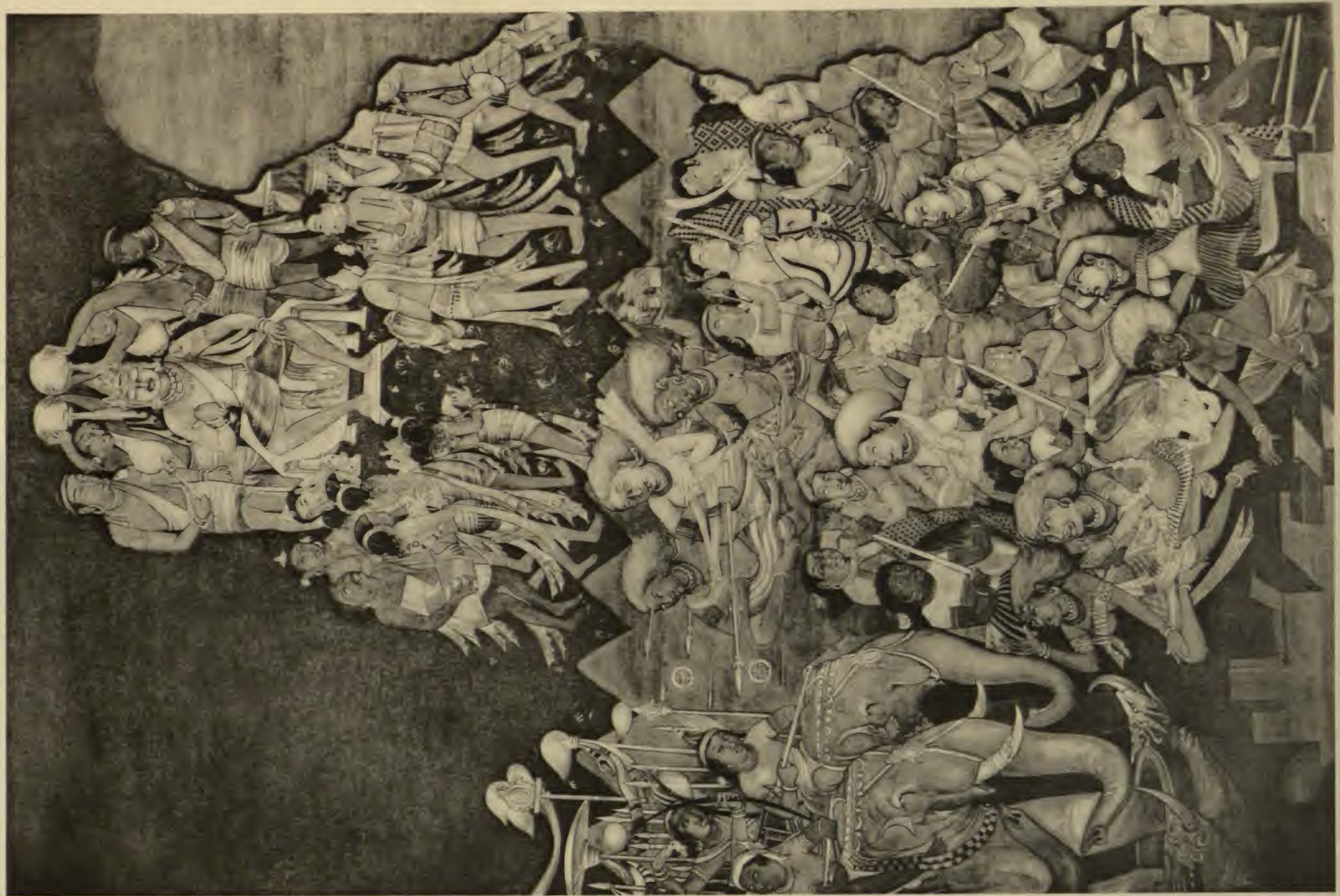








(a) SIMHALA'S ARMY CROSSING THE SEA IN BOATS: CAVE XVII



(b) CONTINUATION OF THE SAME STORY: THE ABHISHEKA AND THE BATTLE SCENES

(PHOTOGRAPH OF THE RECONSTRUCTION OF THE PAINTING BY SAYED AHMAD)









THE ISLAND OF OGRESES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII









THE ISLAND OF OGRESSSES: AN ENLARGEMENT OF THE MIDDLE PART OF PLATE LXI









(a) THE SHIPWRECK: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



(b) THE ESCAPE OF SIMHALA: ANOTHER EPISODE OF THE SAME STORY









(a) THE ISLAND OF OGRESSSES: THE SIMHALA AVADANA: RIGHT CORRIDOR: CAVE XVII



(b) A TOILET SCENE: ON THE PILASTER BETWEEN THE FRONT AND RIGHT CORRIDORS









(a) THE ARRIVAL OF SIMHALA AND THE MOURNING OF THE RANI IN FRONT OF THE EMPTY THRONE: RIGHT CORRIDOR: CAVE XVII



(b) A YOUNG LADY (AN OGRESS?): THE SIMHALA AVADANA



(c) A RĀJA WITH TWO ATTENDANTS: THE SIBI JĀTAKA (?): BELOW PLATE LXIV (b)









(a) INDRA AND ANOTHER GOD ON LOTUS-THRONES: THE SIBI JĀTAKA: CAVE XVII



(b) A PALACE SCENE: THE BRAHMAN ASKING THE RĀJĀ FOR THE GIFT OF HIS EYES (?): THE SAME WALL



(c) THE AGONY OF THE RĀJĀ AFTER PULLING OUT HIS EYES: CONTINUATION OF THE SAME STORY



(d) THE MARCH OF AN ARMY AND THE MONASTERY SCENE: THE JĀTAKA NOT IDENTIFIED: UPPER PART OF THE SAME WALL









(a) THE MARCH OF AN ARMY: THE JĀTAKA NOT IDENTIFIED:  
RIGHT WALL: FRONT CORRIDOR: CAVE XVII



(b) A MONASTERY SCENE: THE JĀTAKA NOT IDENTIFIED: ON THE SAME WALL









(a) A COURT SCENE: THE MRIGA JĀTAKA: FRONT CORRIDOR: CAVE XVII



(b) THE RĀJA RETURNING WITH THE MRIGA: THE SAME JĀTAKA

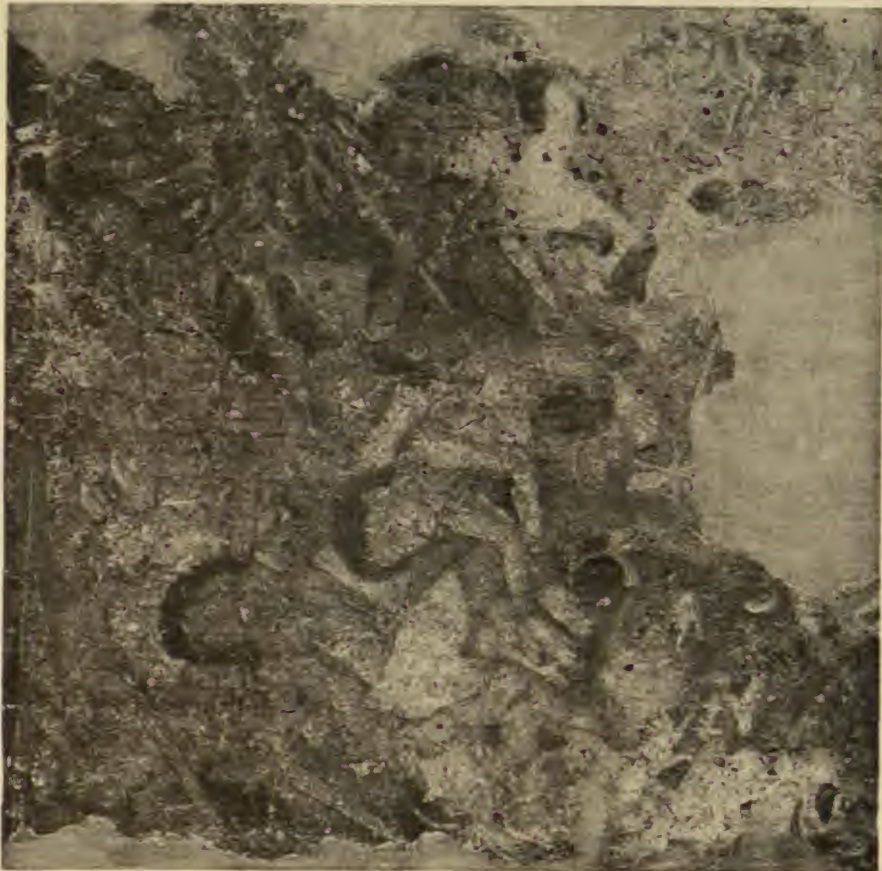


(c) THE HUNTER WHO ATTEMPTED TO CATCH THE SACRED DEER HAD HIS HANDS MIRACULOUSLY CUT OFF: ANOTHER EPISODE OF THE SAME JĀTAKA









(a) THE STORY OF THE BENEVOLENT BEAR: THE JĀTAKA  
NOT IDENTIFIED: FRONT CORRIDOR: CAVE XVII



(b) THE BENEVOLENT BEAR SAVES A STAG FROM  
THE HUNTER: THE SAME STORY



(c) A FOREST SCENE WITH BIRDS AND DEER AND A STŪPA: THE MRIGA JĀTAKA:  
FRONT CORRIDOR: CAVE XVII

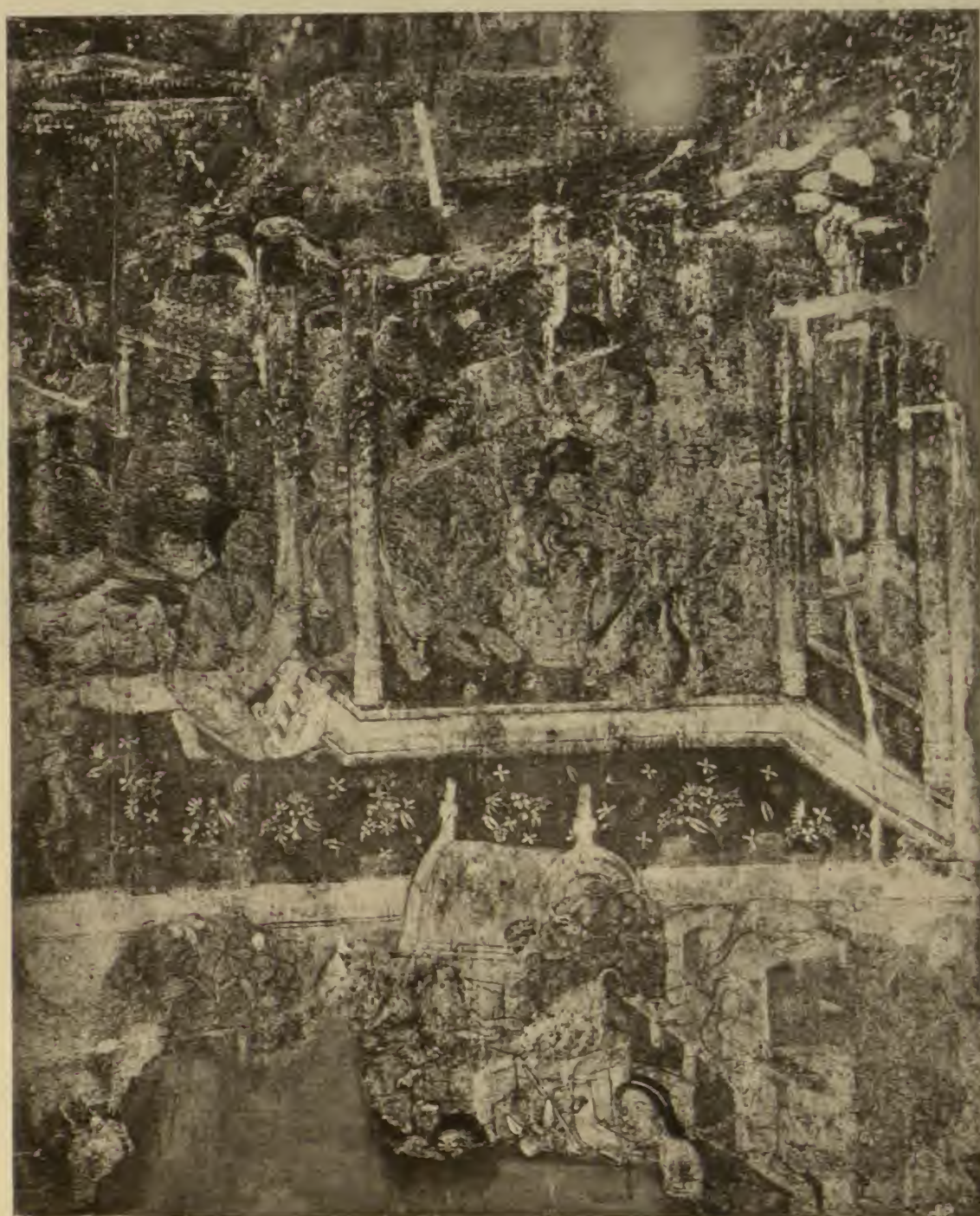








(a) THE KITCHEN AND OTHER EPISODES: THE MRIGA JĀTAKA: FRONT CORRIDOR: CAVE XVII

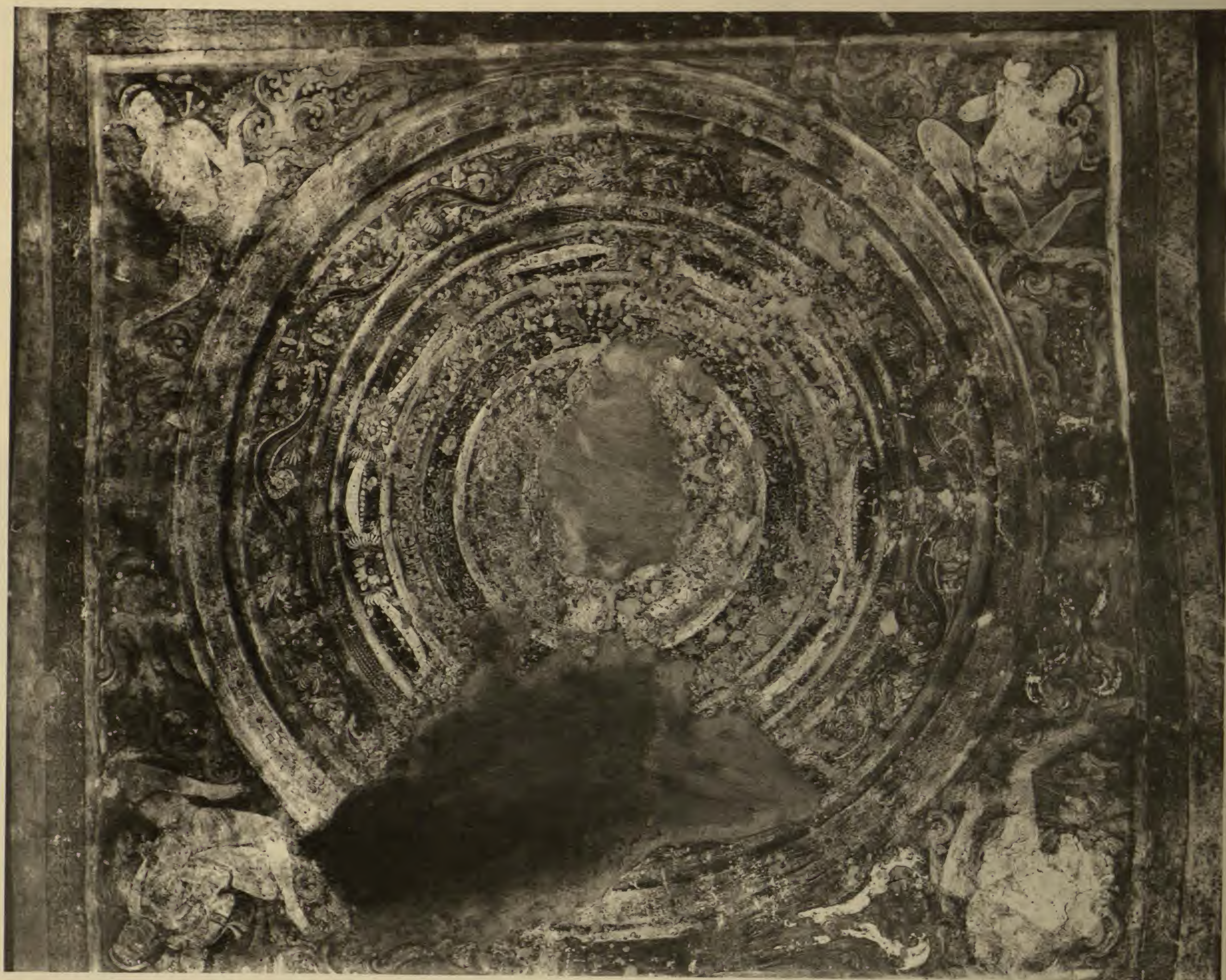


(b) THE CONTINUATION OF THE SAME JĀTAKA:  
ANOTHER EPISODE









(a) THE CEILING OF THE HALL: DECORATIVE DESIGNS: CAVE XVII



(b) TWO DWARFS WITH MUSICAL INSTRUMENTS: ON A COLUMN OF THE ANTE-CHAMBER: CAVE XVII



(c) LION AS A DECORATIVE MOTIF: CEILING OF THE LEFT CORRIDOR: THE SAME CAVE



(d) THREE PEA-FOWLS: A DECORATIVE DESIGN: THE CEILING OF THE FRONT CORRIDOR: THE SAME CAVE





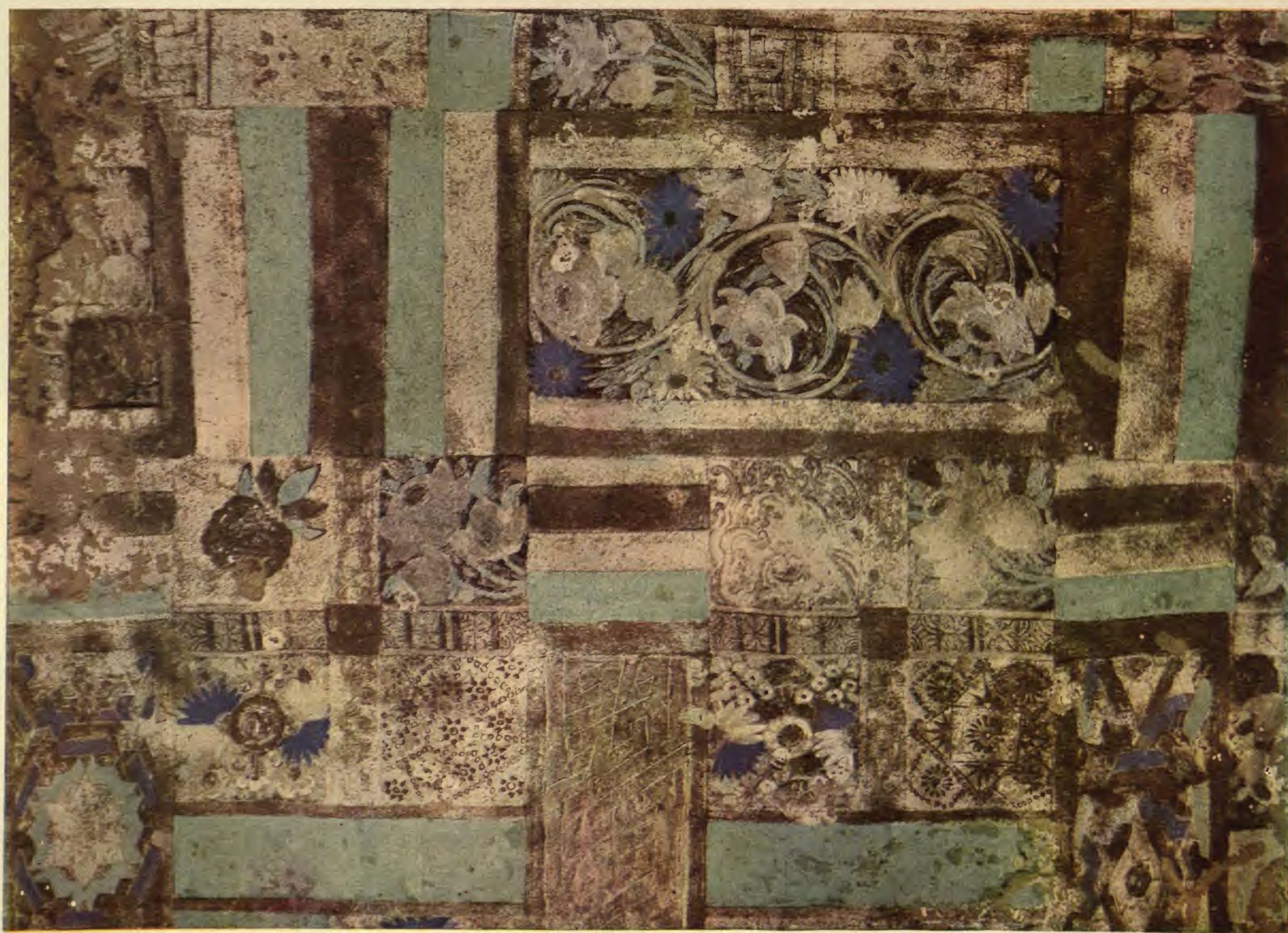








(a) DECORATIVE DESIGNS REPRESENTING ANIMAL FIGURES: THE CEILING OF THE HALL: CAVE XVII



(b) DECORATIVE DESIGNS: THE CEILING OF THE FRONT CORRIDOR: CAVE XXI





(a) THE FAÇADE: CAVE XIX



(b) THE INTERIOR: THE SAME CAVE









(a) THE BUDDHA WITH NĀGAS AND GAṆAS: FAÇADE: CAVE XIX



(b) A NĀGA RĀJA WITH HIS CONSORT: IN A NICHE IN THE LEFT WALL:  
EXTERIOR OF CAVE XIX









(a) THE DOOR: CAVE XXI



(b) THE BUDDHA PREACHING TO THE CONGREGATION: INTERIOR: LEFT CORRIDOR:  
THE SAME CAVE









(a) THE DOOR WITH NĀGA DVĀRAPĀLAS: CAVE XXIII

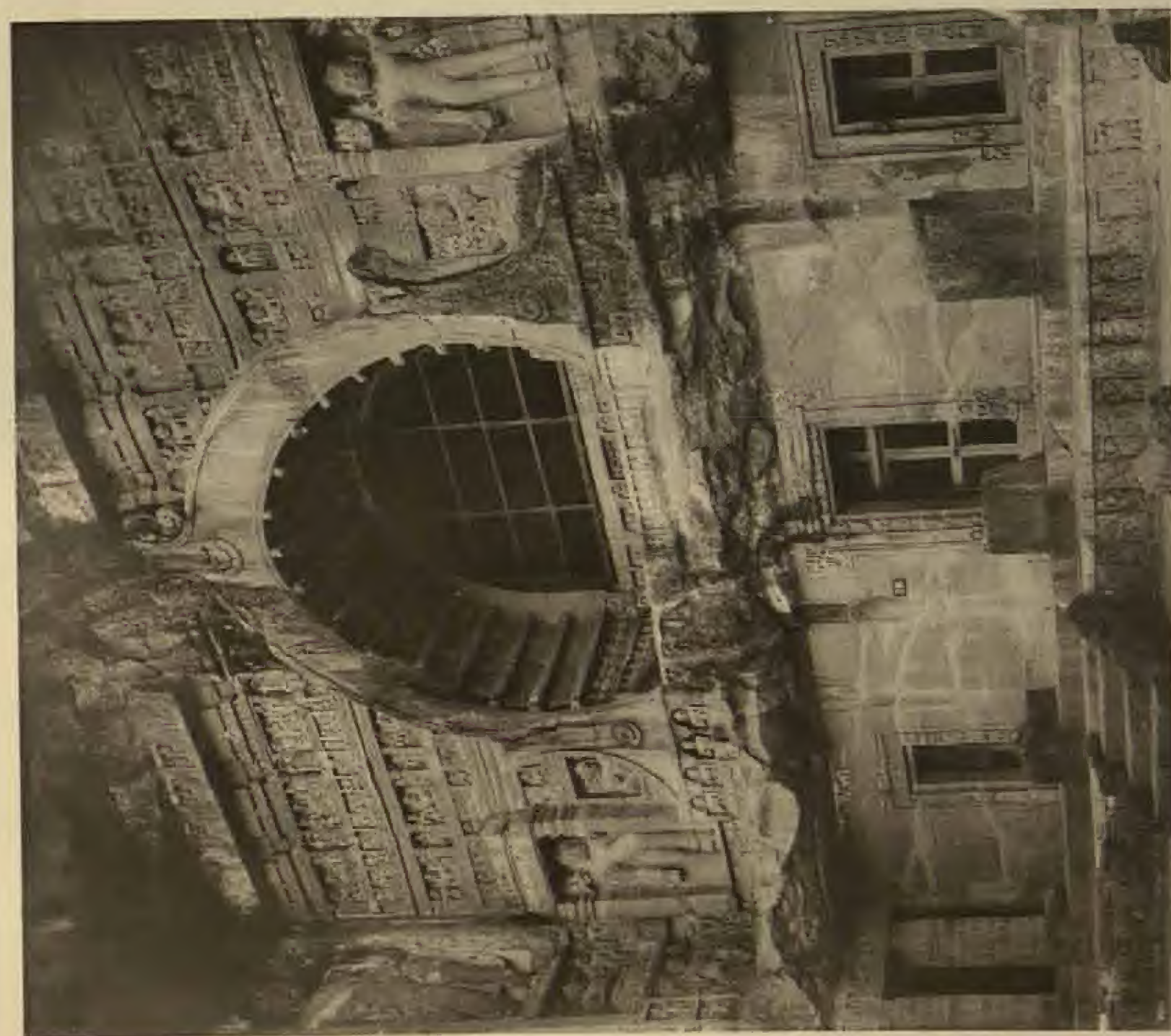


(b) THE DOOR WITH INCISED SQUARE PATTERNS OF GANDHĀRA DESIGN: CAVE XXIV









(a) THE FRONT OF THE CHAITYA WITH THE PLINTH AND STEPS EXPOSED  
TO VIEW; CAVE XXVI  
AFTER EXCAVATION



(b) THE INTERIOR OF THE SAME CHAITYA









THE DEATH SCENE OF THE BUDDHA: LEFT CORRIDOR: CAVE XXVI









(a) THE TEMPTATION OF THE BUDDHA: LEFT CORRIDOR: CAVE XXVI

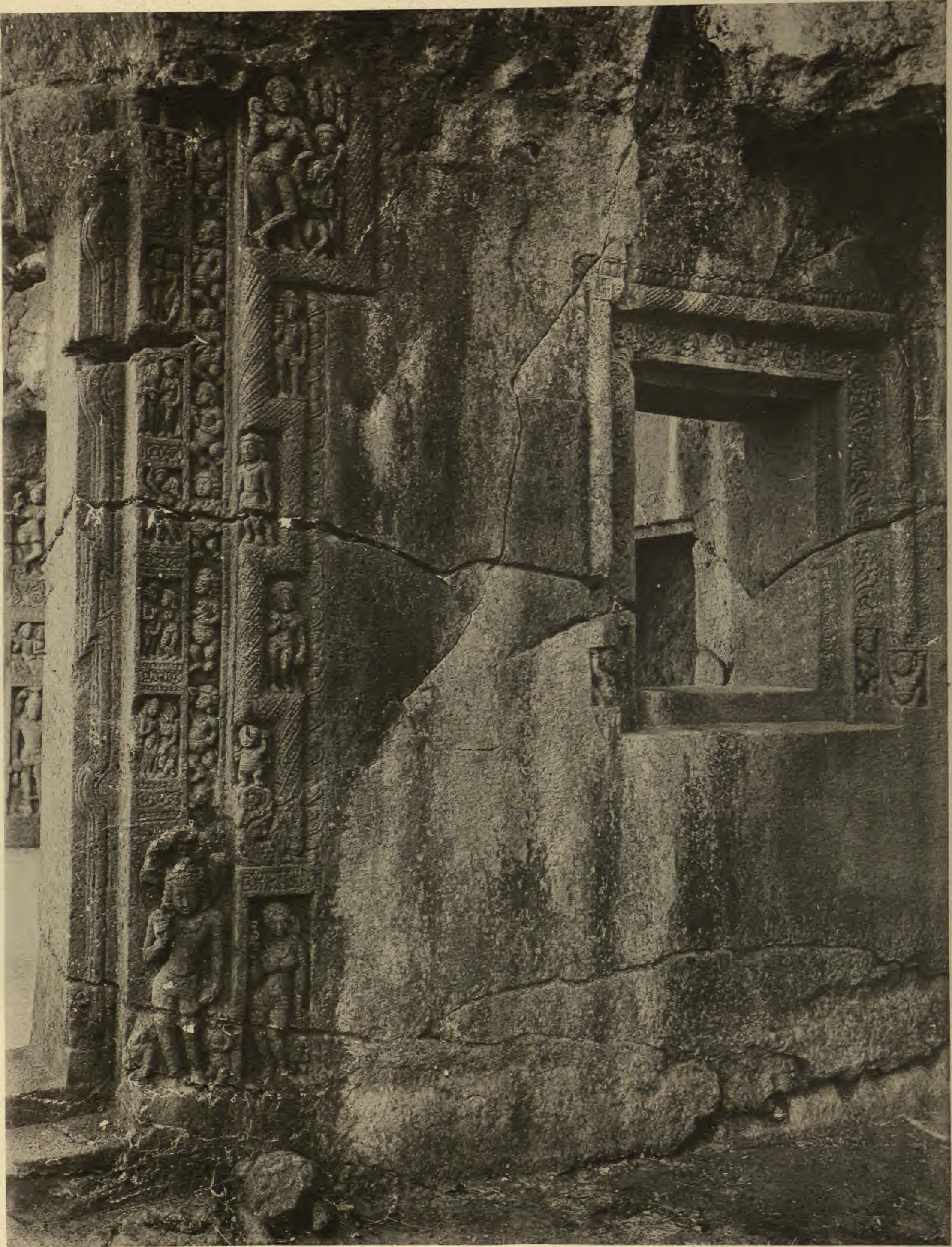


(b) A YAKSHINI AND A NAGA RAJA: CAVE XXVII  
AFTER EXCAVATION









THE FIGURES OF *NĀGAS*, *YAKSHINĪS*, AND *GAṆAS* CARVED ON THE DOOR-FRAME  
AND WINDOW: CAVE XXVII (?)  
(AFTER EXCAVATION)







